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EXCELVEGA

01



story and art by RIKDO KOSHI

INTRODUCTION TO THE ORIGINAL EXCEL SAGA VOL. 1:



AUTHOR
Rikdo Koshi

"Nice to meet you. I'm Rikdo Koshi, here with my first compilation. I hope you'll look forward to reading my work in the future."

"My, if it isn't dear Genkotsu #2, dropout from the human race. This place is not for you --do you understand?"

"Ha-ha, listen to the fool spout nonsense. What is this side that you refer to?"

(According to these comments, it would appear that Rikdo Koshi and Genkotsu #2 are in fact different people.)



FURRY ARTISAN
Genkotsu #2

"Heh! You lucked out big time, didn't ya. C'mon, draw some more furries-- more furries, damn it."

"You're one to talk. Hey, there's still time. Come on over to this side... where I am."

"It's...ohhhh, such a wonderful place..."

INTRODUCTION TO THE ENGLISH EXCEL SAGA VOL. 1:

This work deals with the everyday aspects of living in Japan, so there might be a fair number of things that may seem puzzling.

While the story's locale is based on a certain regional city in Japan, Excel is in fact a hard-working and strongly motivated woman of the kind you could find anywhere.

The only thing is, her goals are all screwed up. I hope those of you in America will find this dedicated and straightforward protagonist to be likeable.

—Rikdo Koshi, March 2003

新潮文庫 01

STORY AND ART BY
RIKDO KOSHI

EXCEL SAGA 01

STORY AND ART BY
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5. MISSION 1
THE INITIATION OF A LEGEND
31. MISSION 2
TODAY AND TOMORROW FDR FAREWELLS
57. MISSION 3
TODAY AND TOMORROW FDR ENCOUNTERS
87. MISSION 4
EVERYDAY LIVING PERMITTED
111. MISSION 5
THOSE THAT BURN. THOSE THAT GET BURNED
137. MISSION 6
THE UNTREATABLE UNBEKNOWNST DISEASE
157. MISSION 7
A NIGHT OF NECESSARY EVIL
190. OUBLIETTE
(EXCEL SAGA BONUS SECTION)

THIS
WORLD...!

...IS
CORRUPT!

DUM DUM DUM DUM DE DUM DUM DUM DE DUM

(HOW IS IT CORRUPT? FOR THE MOMENT,
WE SHALL DECLINE TO ELABORATE!)

NOW
THERE IS NO
TREPIDATION!

A
PRUDENT
FIRST STAGE
TO WORLD
DOMINATION!

IN
OTHER
WORDS,
OUR GOAL
IS...

THEREFORE,
WHY NOT
JUST A
SINGLE
NATION?

BUT THEN,
TO AVOID
OVERSTRETCH
-- WHY NOT GO
ONE STEP
BEYOND?

THIS GLOBE
IN ITS
ENTIRETY
MUST BE
SET ARIGHT...
AND YET!

SHOULD
SUDDENLY
THE WORLD
BECOME
UNIFIED UNDER
MY RULE--I DOUBT
NOT THAT THE
IGNORANT
MASSES SHALL
BE LAGGARD!

THE CONQUEST
OF THIS CITY!

WOOHOO

MMP

THHNMMMP

MISSION 1
THE INITIATION
OF A LEGEND

HAIL
IL PALAZZO!



YES! THIS IS A CERTAIN CITY
IN A CERTAIN PREFECTURE...



...an organization attempting to conquer THIS CITY -- as ONE STEP towards... the WHOLE WORLD!

LET ALONE THE MASSES AS A BODY...

...secretly, the HEADQUARTERS of the super-secret syndicate ACROSS!

...or rather somewhere BEHIND that city...

YOU ARE AB-SO-LUTE-LY RIGHT!

THE PEOPLE CANNOT EVEN SAVE THEIR OWN PERSONS...







BUT ~
FEELING THIS
WAS TOO SCANTY
A ROSTER, INVESTED
¥2500* (OF MY OWN
MONEY) FOR PARTS,
AND FULLING AN
ALLNIGHTER...

AND MYSELF
WALKING A
SHOO ME OFF OF
STAFF OFFICER
COMMITTEE
LETTING ORDERLY
AND SO ON ~ WITH
A GRAND TOTAL
MEMBERSHIP
OF TWO.

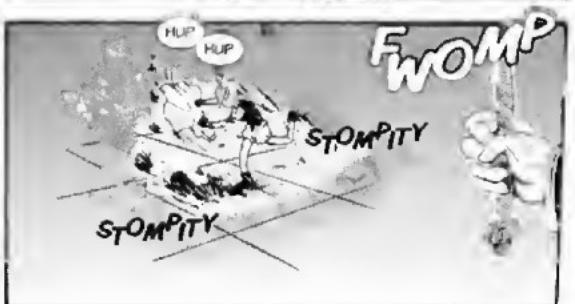
WITH OUR AIM OF
CONQUERING THIS CITY
ACROSS (THE ORGANIZATION
FOR THE PROMOTION OF THE
INSTITUTIONALIZATION OF THE
[SUPREME IDEOLOGICAL] IDEAL
[ON EARTH] ADHERING TO THE
PRINCIPLE OF BEING THOSE FEW
AND SEVEN ~ CONSIST
OF OUR GREAT LEADER
LORD IL PALAZZO...

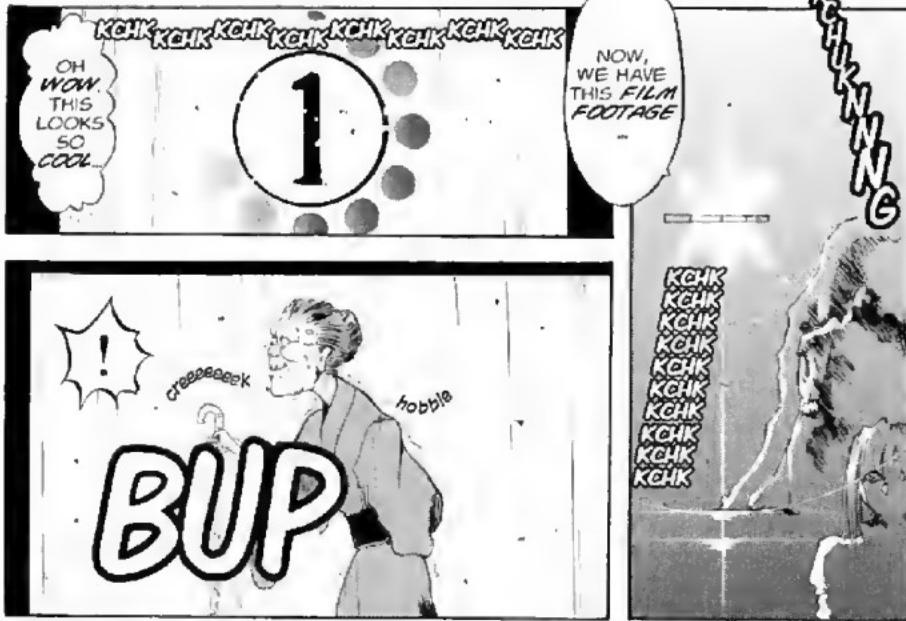
¥2500*
US \$20.83
-- CGH



I SHALL HASTEN
TO ALLEViate THE
HUMAN RESOURCES
PREDICAMENT.











I'D LIKE
TO PLACE
A HELP-
WANTED
AD...









...I almost feel sorry for them as I jot down their license plate numbers for the coming purge...



There are those inconsiderate drivers that won't stop, but...



yes,
even
little
wiggles!



15
fice
des..



...from
e-aged
men





HUP

SKREENEREECH

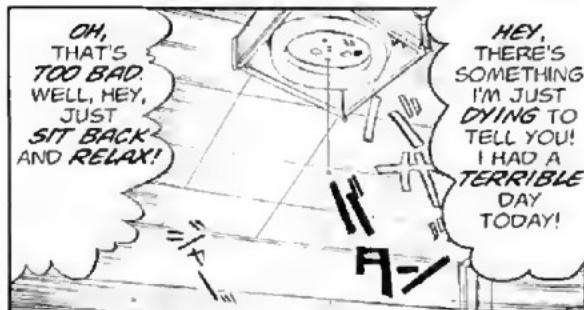
SKRESH

BANG



please
help me,
lord
il palazzo...













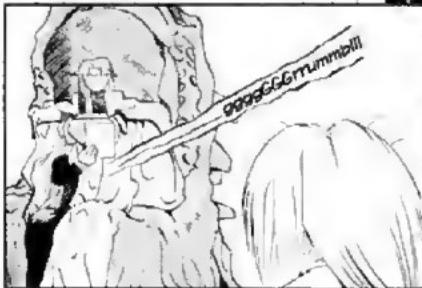
WHATEVER!



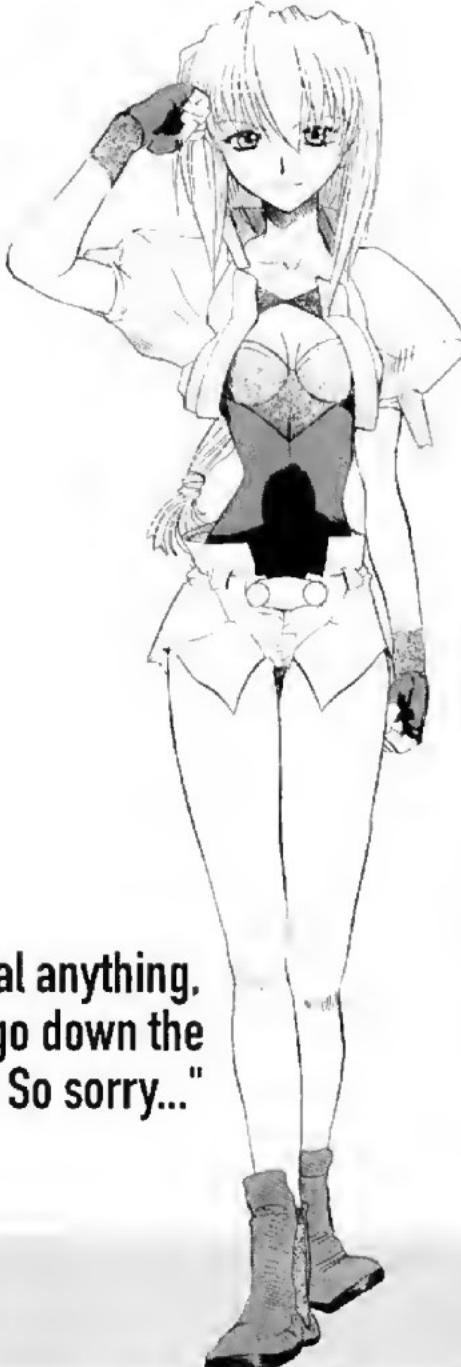
WHAT ARE YOU TALKING ABOUT?



"ELDERLY WOMAN"?



END MISSION 1



Featured Character #1

ACROSS

The Organization
for the Promotion
of the Institutionalization
of the [Supreme Ideological]
Ideal [On Earth]

THE SEVEN SECRETS OF

EXCEL

(CODENAME)

- Her name is a mystery
- Her age is a mystery
- Her birthplace and where she grew up are mysteries
- That strange outfit is certainly a mystery
- Everything about her past and how she came to be is a mystery
- It's also a mystery how someone as incompetent as her got to be the protagonist
- How she climbs out of that trapdoor chute is a real mystery
- It's completely mysterious how she came to belong to ACROSS
- Crap... we got eight mysteries!
- I wonder if they saw this coming

"Reveal anything,
and I go down the
hatch. So sorry..."

Featured Character #2

ACROSS

The Organization for the Promotion of the Institutionalization
of the [Supreme Ideological] Ideal [On Earth]

THE GREAT LEADER

IL PALAZZO

(HIS SECRETS)

"Secrecy is the art
of covertly hiding
unbeknownst information
from people."

...or so he claims.





this
year's
rainy
season
is
rather
extended...

...but I
actually
don't mind
the
season
that much.

...a nice
umbrella
and
raincoat...

snails
and
hydrangeas
...

...doesn't it
feel a
little bit like
a storybook
fairy tale?

yet,
what with
this
weather...

MISSION 2

TODAY AND TOMORROW FOR FAREWELLS



our
underground
secret
headquarters...

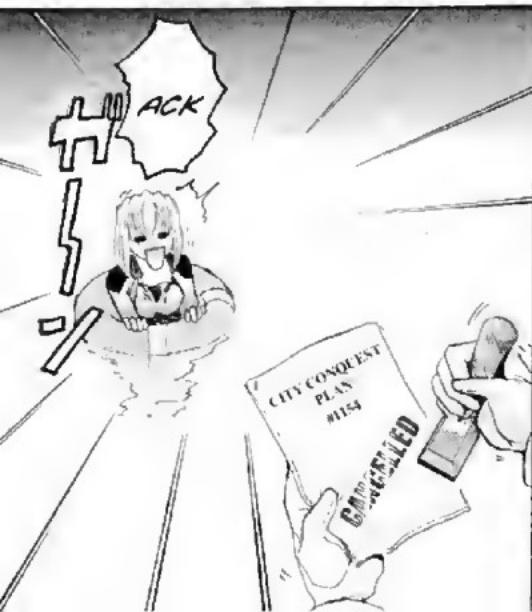
...is
facing a
real
predicament.

HAIL...

...PAVARO!







YES.
I REALIZE THAT
IT WAS MY
SUGGESTION...
YET --
SOMEHOW--
I FIND THAT I
MUST CONCUR.

school
can't even
make curry
taste good...

DO YOU NOT
THINK RATHER
THAT IT IS AN
IMPOSSIBLE
IDEA?

NO, I
DO NOT
THINK
IT IS A
BAD
IDEA...

WAS IT...
A BAD
IDEA?

HMM?

MOVING ON
TO THE
NEXT
PLAN...

DON'T
YOU
FEEL...

LORD
IL PALAZZO,
IT'S TIME
FOR ME TO
GO TO
WORRRKK.



I ABSOLUTELY,
UTTERLY,
COMPLETELY,
THOROUGHLY
DO NOT
THINK SO...



...THAT
THERE IS
SOMETHING
MISSING
TODAY?

PULL TO PURGE ENEMIES



ハヤブ

DO YOU
KNOW...
WHAT MY
NAME IS...

It's actually
a se-cret.

...IT'S
ALREADY
BEEN THREE
DAYS FOR
ME ON THE
EVENING
DELIVERY
RUN...

JUST
THREE
DAYS...

...AND
ALREADY
I'M IN AN
EMERGENCY
SITUATION
LIKE THIS...

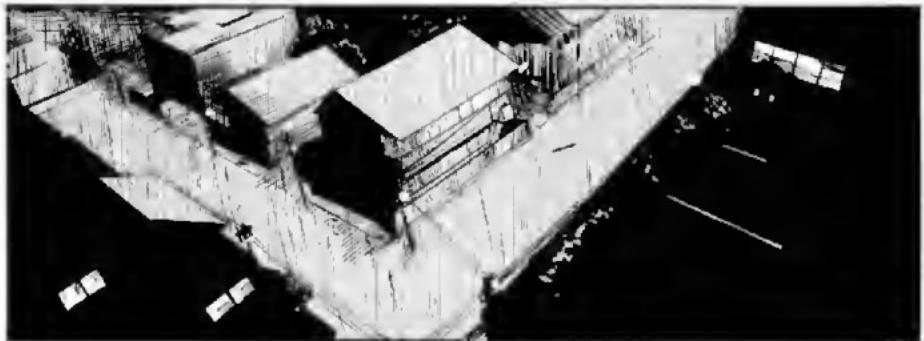
this isn't
to overflow
runoff... it's a
bona fide
flood





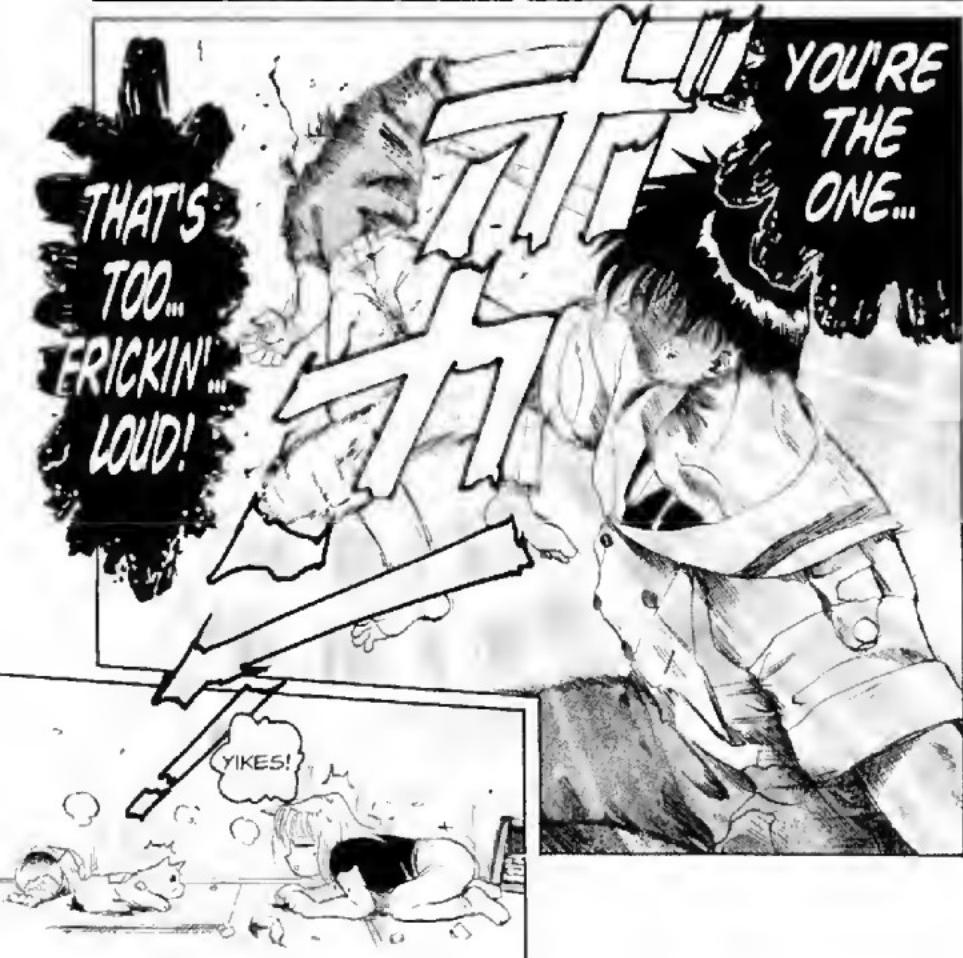
* WHICH IMPLIES THAT THERE ARE TIMES WHEN SHE DOES.

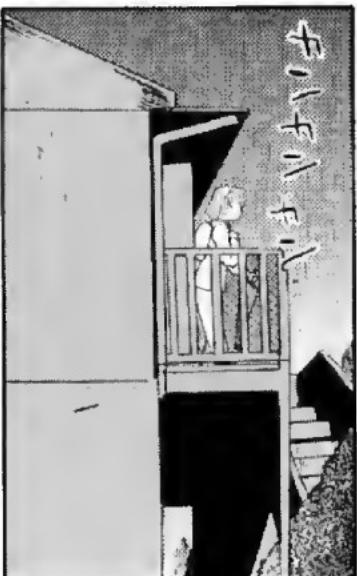




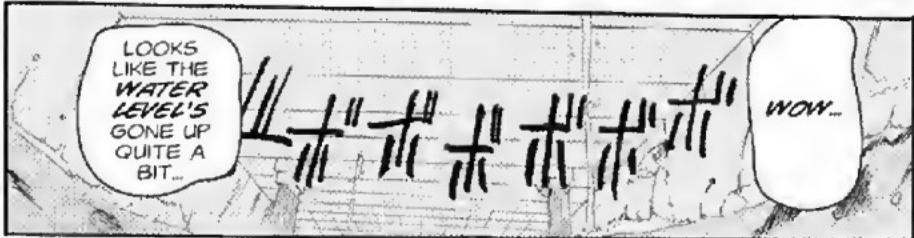










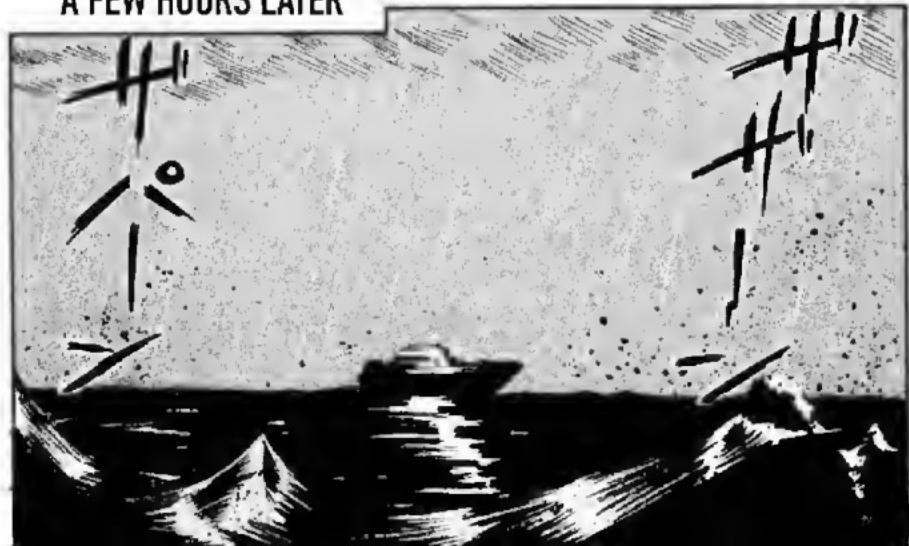








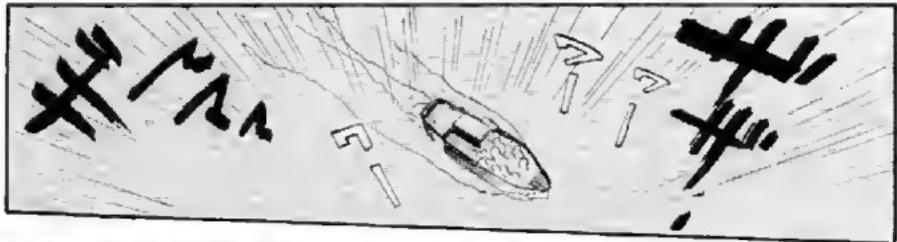
A FEW HOURS LATER







THIS EPISODE'S SLAVES: YOKOMAEBA CHIMATSU AND KINEMA (EVERYBODY LOVES INSECTS)



...the Immigration Bureau has begun an immediate investigation, with much concern over the international implications of...

WELL, WELL

...a ship carrying illegal immigrants was intercepted by the Japanese Coast Guard while approaching the coast in the pre-dawn hours of this morning...

LET'S SEE...
WHAT NEWS FROM THE WORLD TODAY...

THE GLOBE IS YET AGAIN IN TURMOIL

HOW DISAPPOINTING.

IN ANY CASE, EXCEL SEEMS TO BE TARDY...

Immigration Bureau

I MUST COMPLIMENT YOU UPON YOUR MASTERY OF THE JAPANESE LANGUAGE...

UNSPECIFIED!

YOUR AGE...?

I CAN REVEAL MY CODE NAME...
YOUR NAME?

NATIONALITY?

SECRET.

力
テ
ル

Featured Character #3



"My favorite colors
are red and black."
ACROSS

The Organization for the Promotion
of the Institutionalization of the
[Supreme Ideological] Ideal [On Earth]
Member No. 2

The inner workings of
CODENAME: HYATT

EXCELVSEGTA



...THE WORDS --
"WORLD CONQUEST" --
MEAN TO YOU...?

WHAT DO...





YOUR
CODE
NAME
SHALL
BE...

HYATT!

MISSION 3
TODAY AND TOMORROW FOR ENCOUNTERS

HAIL,
IL...

PL KOFF

I EXERCISED MY
RIGHT NOT TO
SELF-
INCRIMINATE
AND KEPT
SILENT --
ONLY TO BE
THROWN INTO
SOME STRANGE
FACILITY...

UM, HELLO.
WELL, I GUESS
I SHOULD
EXPLAIN THE
SITUATION
I'M IN RIGHT
NOW...

-- SOOOO,
RIGHT NOW
I'M GETTING
DOWN TO
EARTH,
DIGGING
WITH THIS
SPOON
THEY GAVE
ME FOR MY
THREE HOTS.

REALLY.

I WENT
THROUGH
A LOT.

AND,
JUDGING
BY THE
STURDINESS
OF THE
IRON
BARS,
IT SEEMS
CLEAR
THAT THEY
WON'T
SIMPLY
LET
ME LEAVE...

HEY!

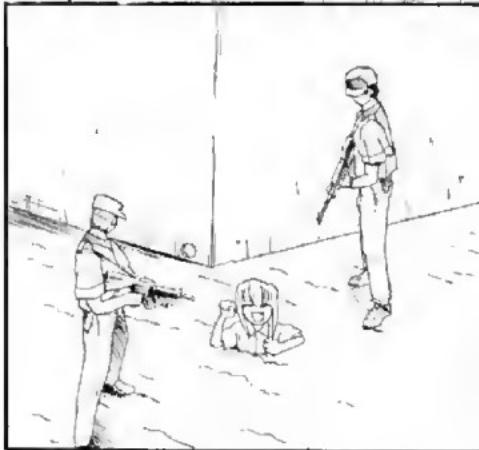
YES!
I MADE
IT
OUT!

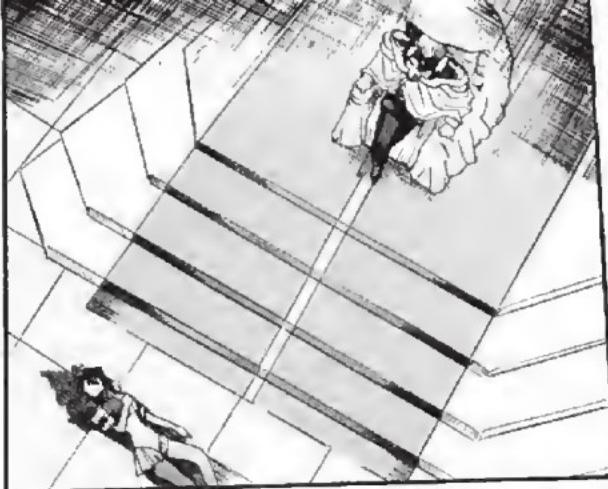
THIS IS
PROBABLY
TOUGH
FOR HIM...

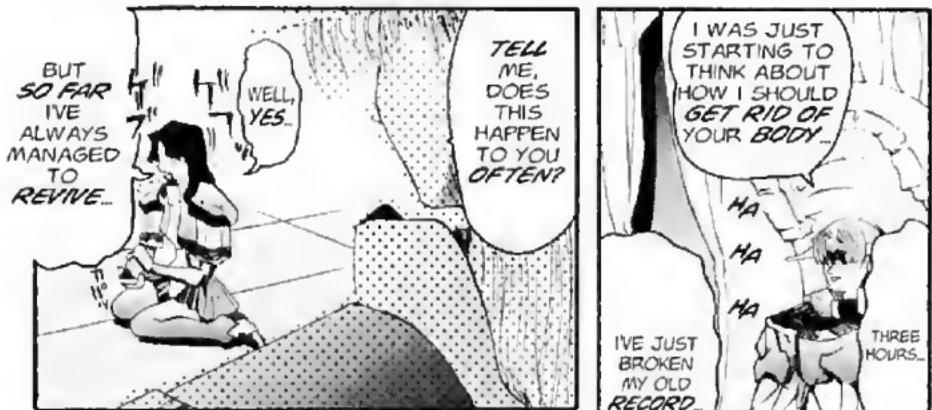
I WONDER
WHAT'S
HAPPENED
TO
LORD
IL
PALAZZO

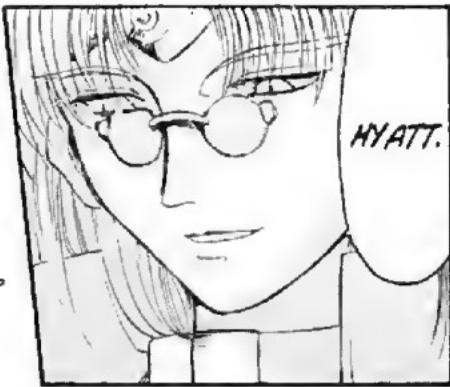
...its
ultraviolet rays...
its high-frequency
ionizing radiation...

oh...
i haven't
felt the
warmth of
the sun for
so long...
its light...











LET'S RUMBLE!

ENOUGH TALK!

hillo -
excel
herel

since
escaping alone
seems impossible,
I've been forced
to instigate a
prison riot!

BURN
BABY
BURN!

RAISE
HELL!

BASTARDS!
THEY THINK
THIS PLACE
IS A **PUSHOVER**.
DO THEY...?

**FIRE
AT
WILL!**











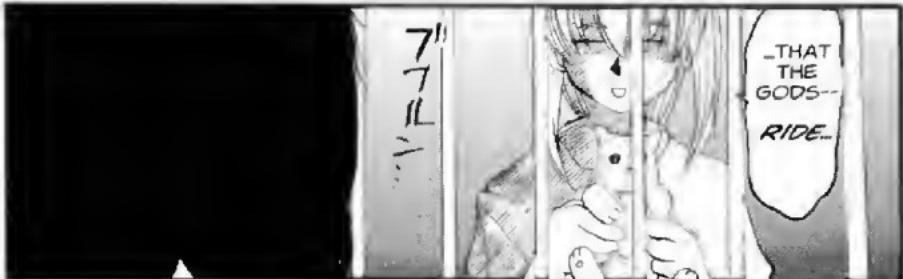
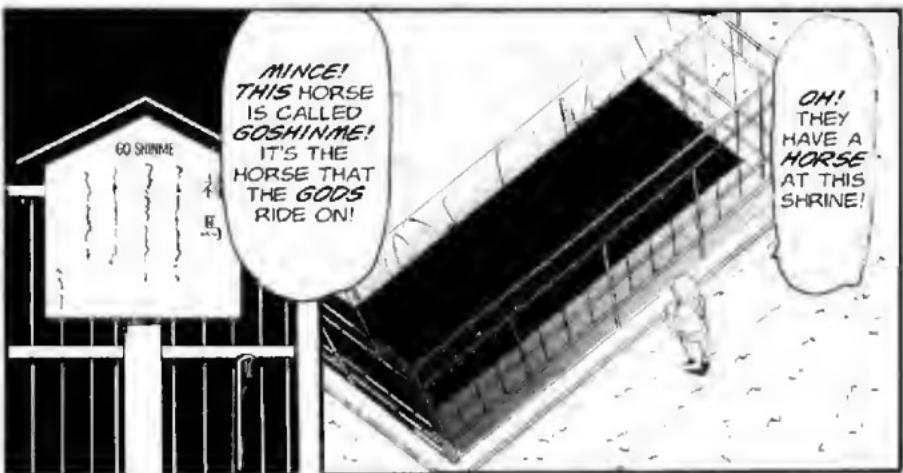














excel
will be
at your
side in
no
time!

lord
il
palazzo!



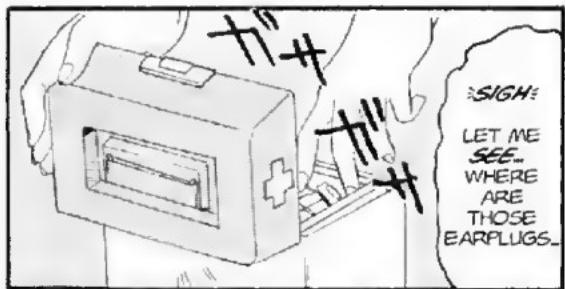


蓮華經南無妙法蓮華經南無妙法蓮華經南無妙法蓮華

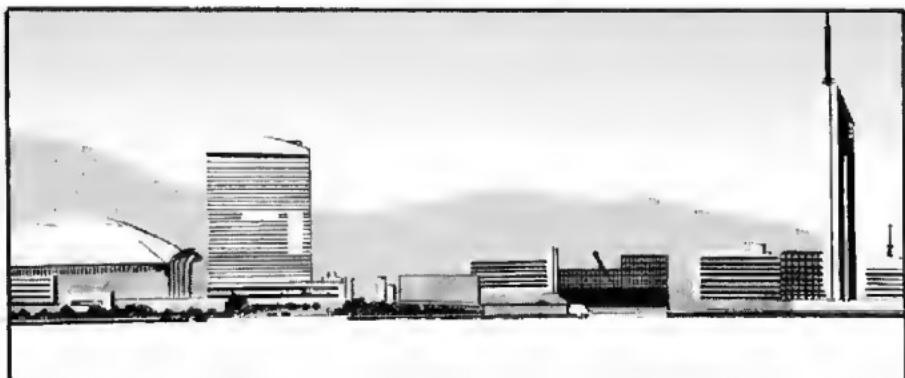


Nam-Myo-Ho-Ren-Ge-Kyo • Nam-Myo-















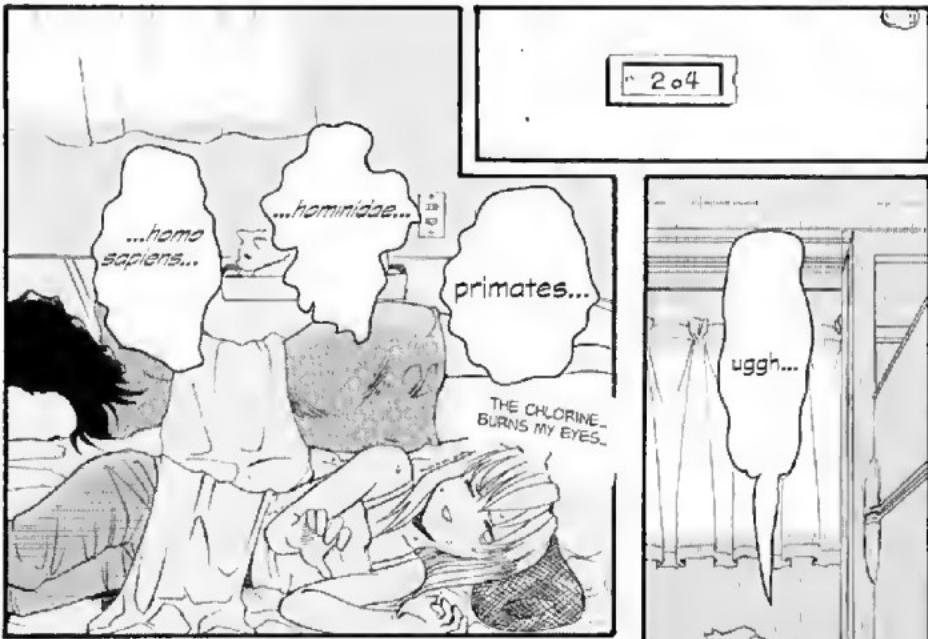
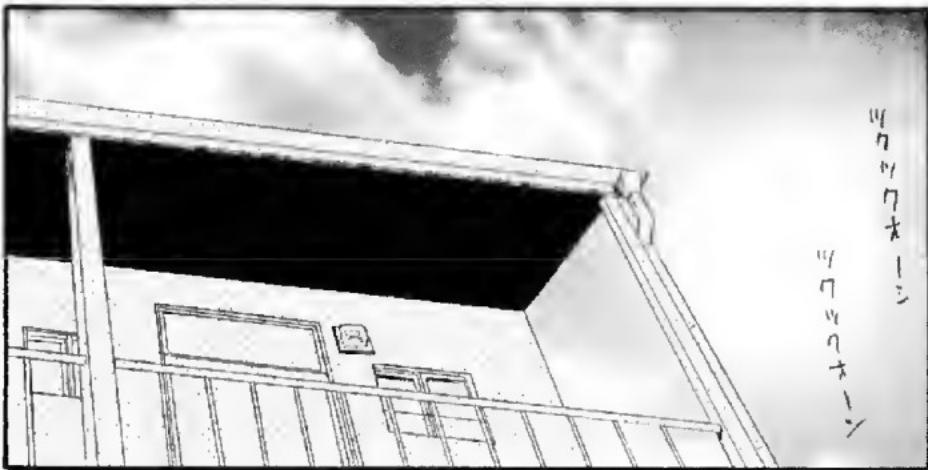
END MISSION 3

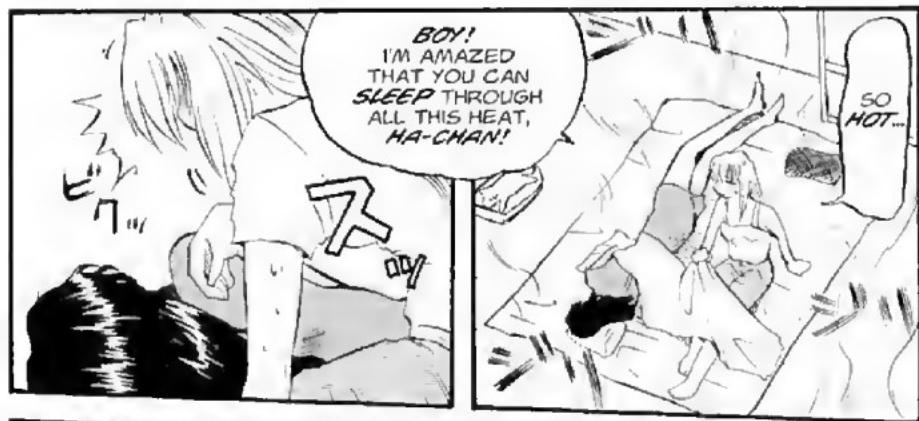


MISSION 4

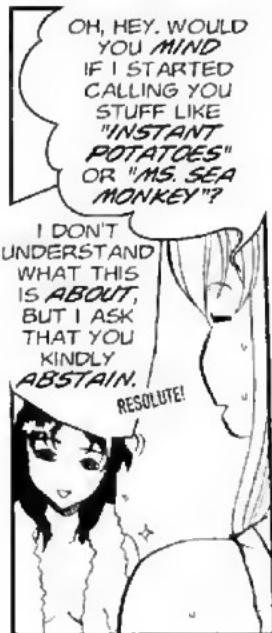
EVERYDAY LIVING PERMISSIBLE

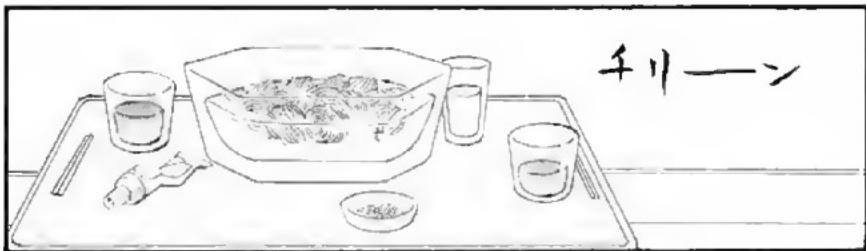












SO...
WHAT
SHOULD WE
BE DOING
IN THE
INTERIM,
SIR?

I
SEE...

WHERE
WILL YOU BE
GOING, LORD
IL PALAZZO,
SIR?

HOW
WONDERFUL!

...WHY
NOT
CONSIDER
THIS A
BELATED
SUMMER
VACATION?

HMM...

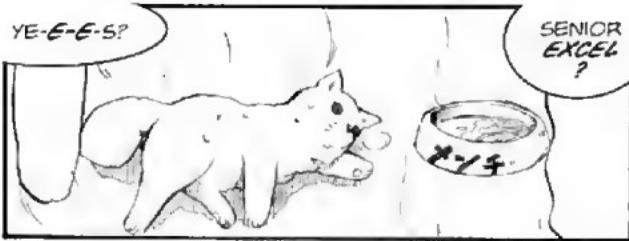
BUT
CHEE!

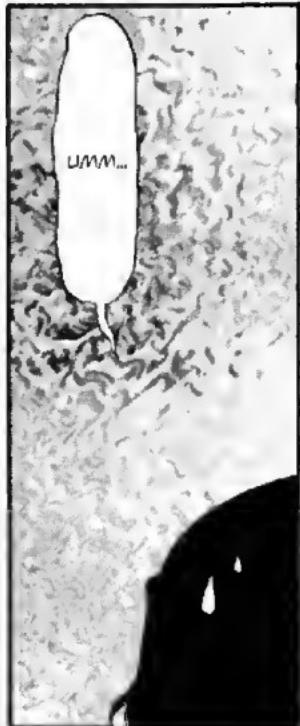
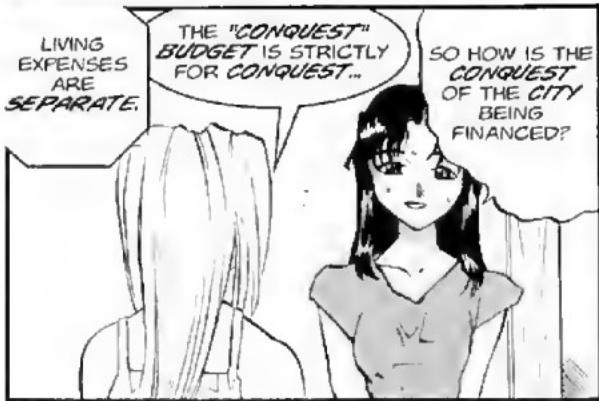
$$\frac{72}{24} = 3 \text{ days!}$$

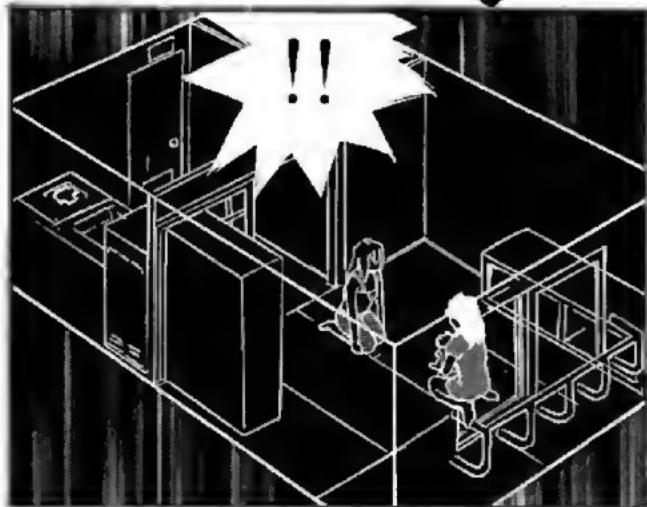
HIS
GAZE
SEEMED
TO LOOK
BEYOND...

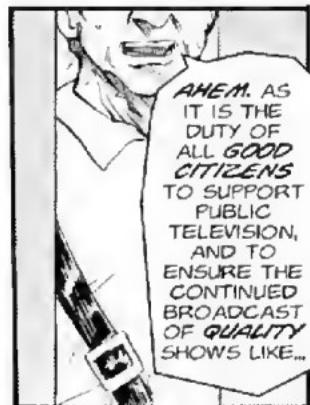
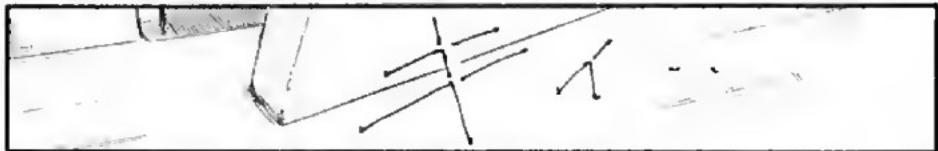
YES,
INDEED --
TO A
PLACE
SLIGHTLY
DISTANT...

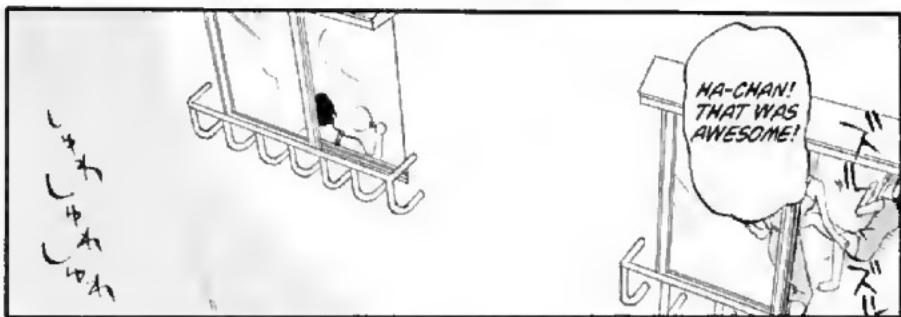
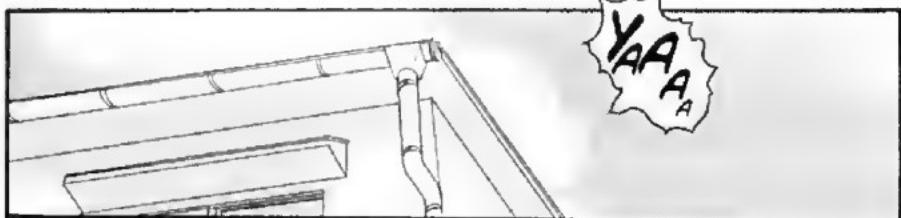
TO A
FAR
DISTANT
PLACE

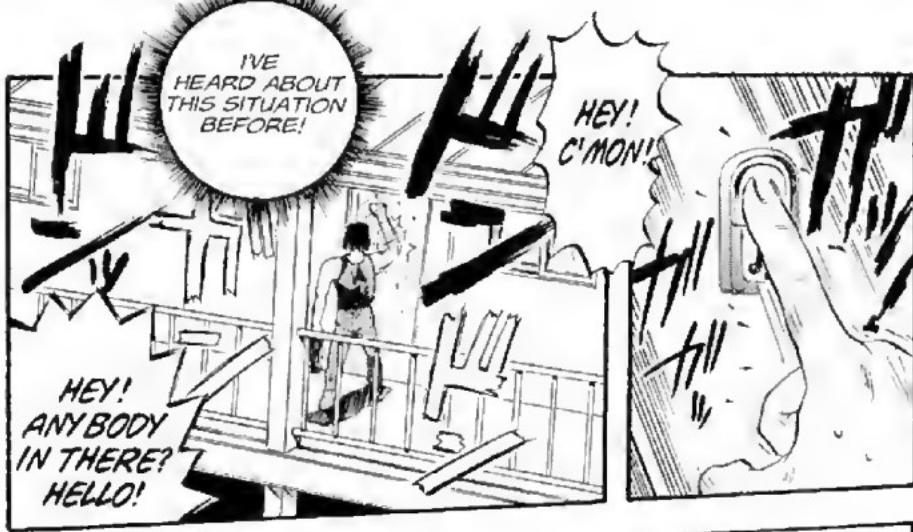






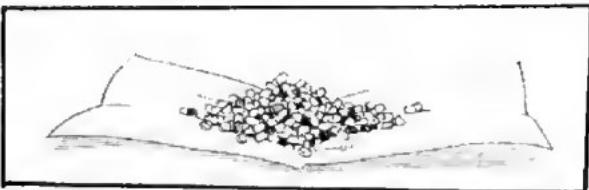
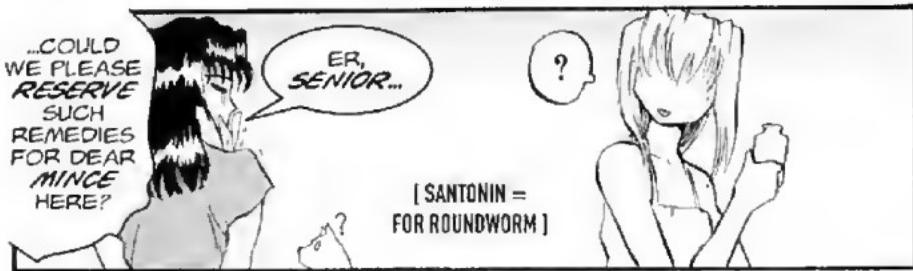








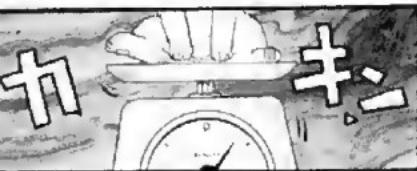


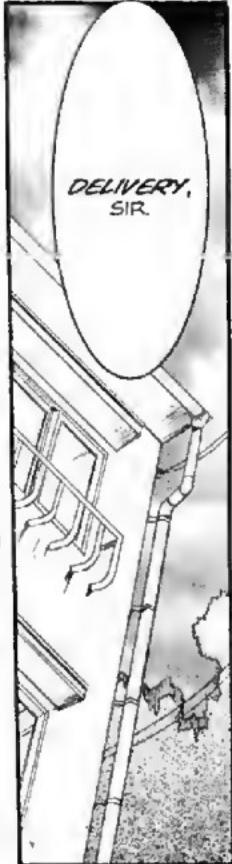




TAKE
A
LOOK!
RAMEN,
JUST
47 YEN!









OH, DEAR.
I CAN'T THANK YOU ENOUGH FOR YOUR PREVIOUS ASSISTANCE.



MY
GOODNESS!
ARE YOU
SURE YOU
DON'T
MIND?

OH DEAR,
OH DEAR!

THEN
I'LL
BE
OFF.

YEAH,
SURE.
GLAD
YOU
LIKE
IT.

THANK
YOU
VERY
MUCH!
THIS WILL
BE A
REAL
HELP
TO US!
THANK
YOU!

UH,
YEAH.
IT'S
NOTHING
SPECIAL
BUT
Y'KNOW...

OH! I'M
DELIGHTED!

Helping out on this episode. Goudin-maru and Jinnyyou. Good luck on each of your jobs!

YEAH.

SENIOR...?





END MISSION 4



A
LONG
JOURNEY
CAN ONLY
BEGIN WITH
THE
FIRST
STEP!

WE
POSSESS
A SECRET
HEADQUARTERS --
ONE BEFITTING
OUR "NO
COMPROMISE"
ATTITUDE AND
DISCRIMINATING
TASTE...

-- BUT TO DO THAT,
WE MUST BEGIN WITH
CONQUERING THIS CITY,
AND TO THAT END...!





MISSION 5

THOSE THAT BURN,

THOSE THAT GET BURNED



Y-E-E-S-S?
?

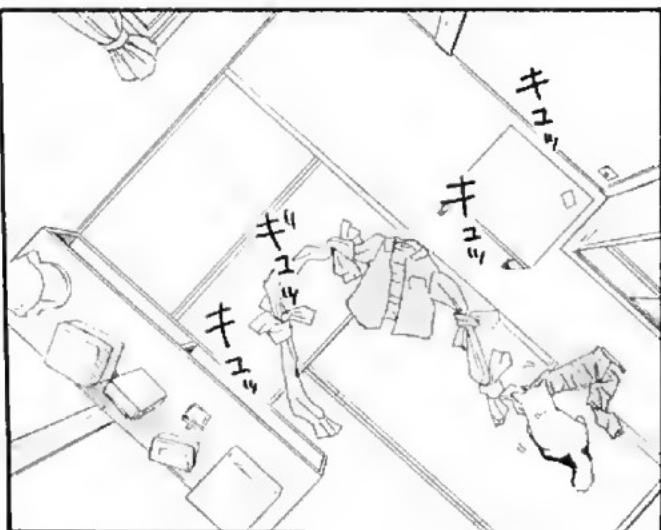
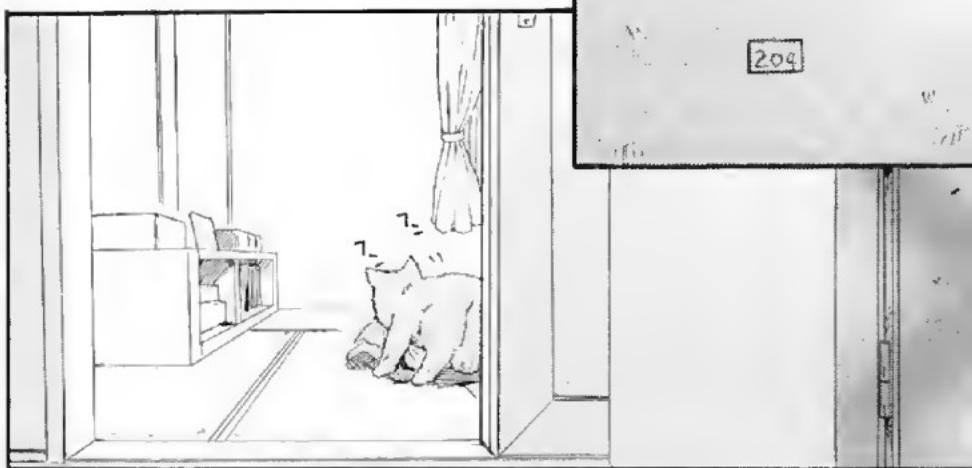


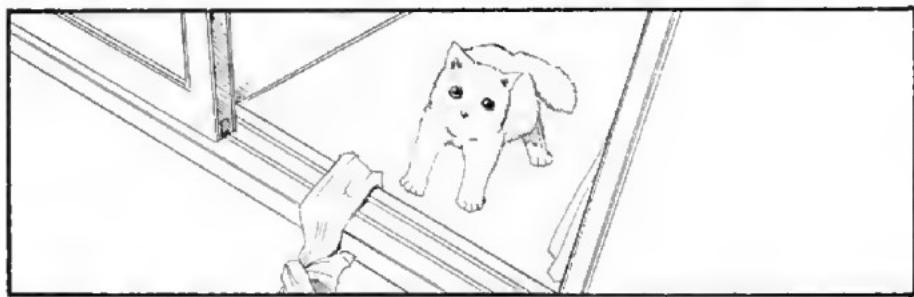










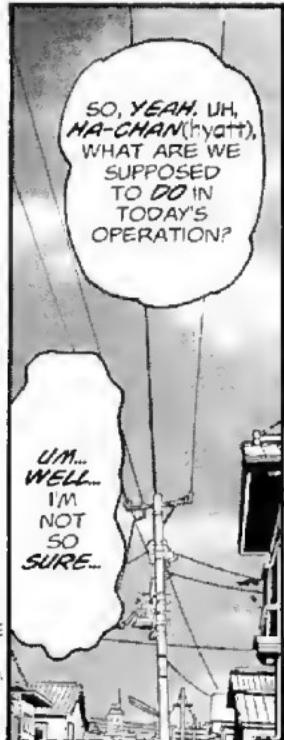


Bitc... h...

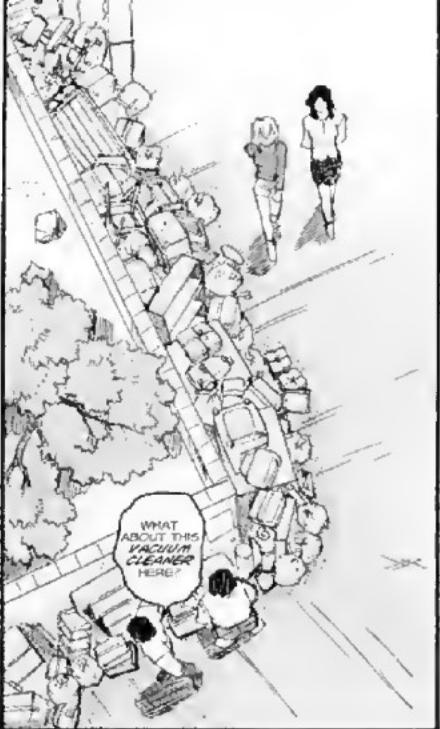


YES?















I WAS
SIMPLY
PERPLEXED
AT A
DISPLAY
OF THE
KINDNESS
OF THE
MASSSES!

OH, IT'S
NOTHING.

WHAT'S
WRONG?



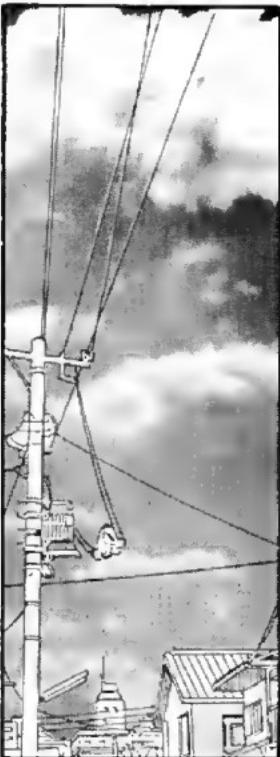
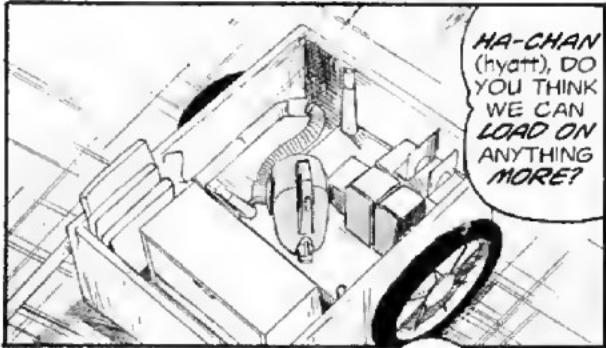
NO ONE
LIKES HAVING
THEMSELVES
SEEN AT A
PLACE LIKE
THAT!

SHUT UP!

Ye
knaa
her,
like
?

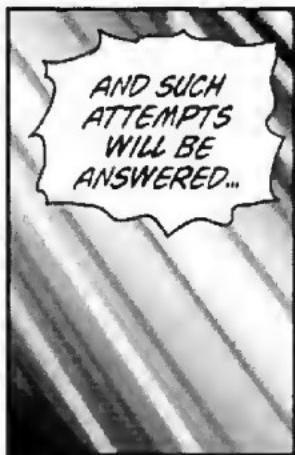
Thez some
canny salvage
back there
mind.











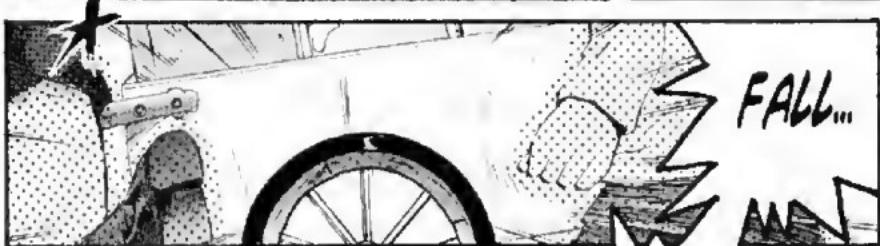


ACTUALLY,
IT SEEMS WE DID
EVERYTHING WE
SHOULDN'T HAVE...

WE DID
EVERYTHING
WE COULD
HAVE, RIGHT?

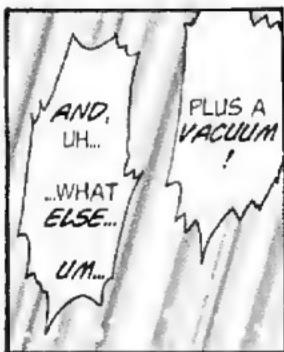
WE...

HA-CHAN...
(hyatt)





I CONCUR.
A STRATEGIC
WITHDRAWAL
WAS ADVISABLE.
GIVEN THE
APPEARANCE
OF A STATE
CONSPIRACY
AGAINST YOUR
OPERATION.



EXCELV3RBA



Featured Character (?) #4

ACROSS

The Organization for the
Promotion of the
Institutionalization of the
[Supreme Ideological]
Ideal [On Earth]

ACROSS members EXCEL & HYATT's
Emergency Food Source

THE TRAGEDY OF MINCE

The strange concoctions of
interbreeding granted this
creature a foolhardy intelligence
—only enhancing the sorrow
that is Mince.



--ARE
EXECUTED
IN
STEALTH.

AS A
RULE, OUR
CONQUEST
OPERATIONS...

IT GOES
WITHOUT SAYING
THAT WE **CANNOT**
BE CAUGHT IN
POSSESSION
OF ANY ITEM
THAT COULD
IDENTIFY US
IN ANY WAY.

WHILE ON
OPERATION,
WE MUST KEEP
SECRET OUR
POSITION AND
CONCEAL OUR
IDENTITY.

BUT
DID YOU KNOW
THAT MEDICAL BILLS ARE
EXTRAORDINARILY
EXPENSIVE
WHEN PAID FOR
OUT-OF-POCKET?
--SO, IN CONCLUSION...

DRIVING
LICENSES,
CREDIT
CARDS--
ALL OUT
OF THE
QUESTION.
YES--EVEN
HEALTH
INSURANCE
I.D.!

NO
MEDICATION...
WHEEEEEEZEE

NO
DOCTOR...
WHEEEEEEZEE

HERE
YOU
GO...



MISSION 6

THE UNDEFEATABLE UNTREATABLE UNBEKNOWNST DISEASE







SIR! SINCE HYATT IS IN FACT NOT WITH US, I WANT TO TAKE THIS OPPORTUNITY TO ASK A QUESTION...

YES?
WHAT IS IT?

WELL, EXCEL -- IN THE ABSENCE OF HYATT YOU SHALL SIMPLY HAVE TO REDOUBLE YOUR OWN EFFORTS...

I UNDERSTAND WHY I AM MADE TO FALL THROUGH THE TRAP DOOR, BUT WHY HASN'T HA-CHAN BEEN DROPPED EVEN ONCE, SIR?

WHAT IS THE QUESTION?

SIR?!

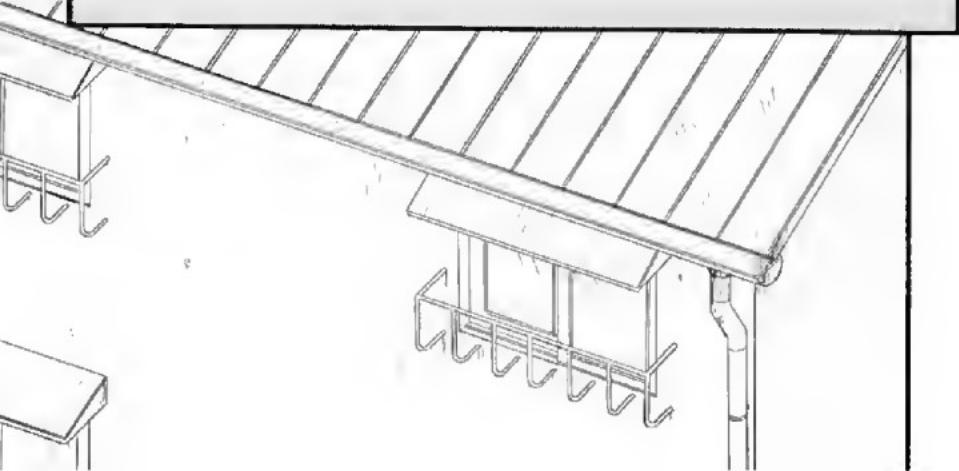
LORD IL PALAZZO?

EXCUSE ME, SIR?

MAY I ASK ANOTHER QUESTION THEN SIR?..

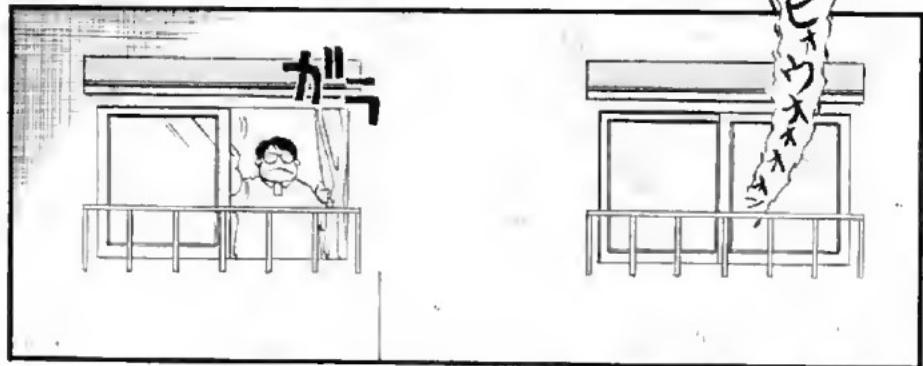
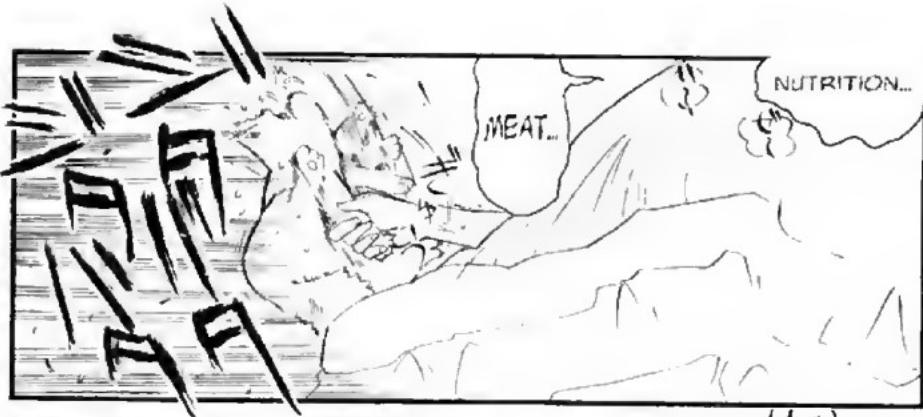
WHO INDEED WOULD WISH TO LIE AWAKE AT NIGHT, OVERWHELMED WITH GUILT THAT THE UNIMAGINABLE HAD HAPPENED?

WELL... THE ANSWER TO THAT QUESTION IS VERY SIMPLE...





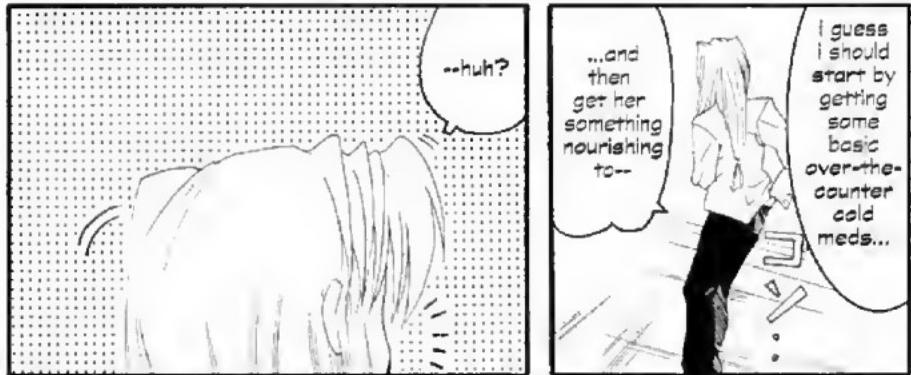












WHITE
CLOUDS...

BLUE
SKY...



ACK!

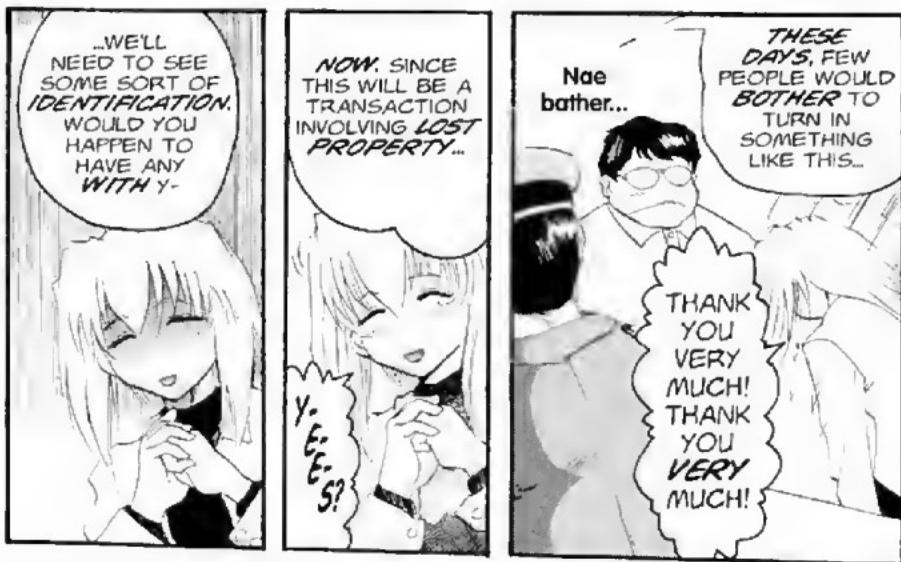
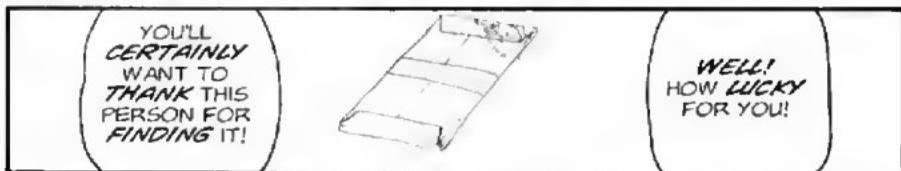
this is no time for me to lapse into momentary escapism!





25. Janus : Geographia & Kine niz











JIN-
GLE
BELLS

JIN-
GLE
BELLS

DID
SOMETHING
VERY NICE
HAPPEN
TO YOU,
SENIOR ?

HEY...
IT'S
THE
END
OF
THE
YEAR.

MUH
?

AND
ON THE
SUBJECT
OF A
CERTAIN
YEAR-END
CELE-
BRATION
...

CERTAINLY
MOST
FESTIVE,
EVEN SO
EARLY IN
THE
MORNING
TODAY

YOU
ARE
...

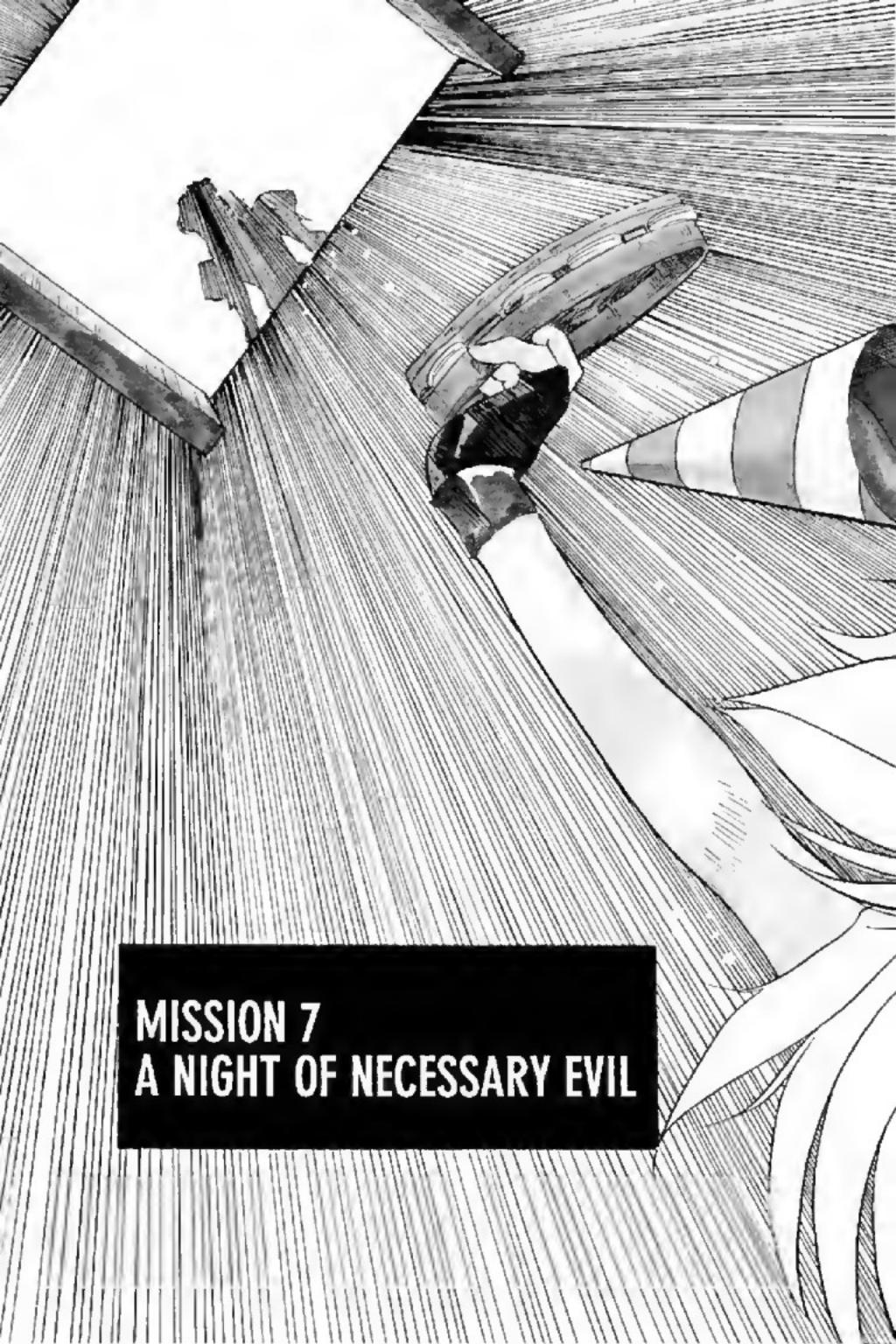
YEEEEEHAW!!!

OH-
LORD
IL
PALAZ-
ZO
...

MERRY
MERRY

TODAY
IS...

CIR-S
D3-HN-DIC



MISSION 7

A NIGHT OF NECESSARY EVIL



...BEING
DROPPED
INTO A POOL
BECOMES
A PRETTY
HARROWING
EXPERIENCE



HOW
PER-
FECTLY
~~CONCEDE~~
ELATED

I
WON-
DERED
WHY
YOU
WERE
SO
ELATED
AND
FROLIC-
SOME
...

I
DOUBT
IF
PEOPLE
THESE
DAYS
BOTHER
TO
THINK
ABOUT
WHY
A
FESTIVAL
TAKES
PLACE,
SIR...

NO...
WE
ARENT,
SIR
...

OR
ARE
YOU A
FOLLOWER
OF THAT
DUBIOUS
RELIGION
?

HAIL,
IL
PA-
LAZ-
ZO
...

WHAT IS THE MEANING...
BEHIND ALLOWING
YOURSELF TO BE SWEEPED
UP IN BLIND EUPHORIA,
TRIGGERED BY THE
DECADENT CAPITALIST
FESTIVITY OVERTAKING
THE COMMON
MASSES?

BUT DO YOU
NOT THINK THAT
THE MOTIVES
FOR CELEBRATION
HAVE BECOME
FAR TOO
IMMORAL?

Our Lord
does seem
to be
rather upset
today...

I CONCEDE
THAT
FESTIVALS
ARE NOT IN
OF THEM-
SELVES
VILE...

...it
could be
my fault,
but...

PLEASE
EXCUSE
MY
RUDE-
NESS,
SIR!

PLEASE
STOP!

STOP!

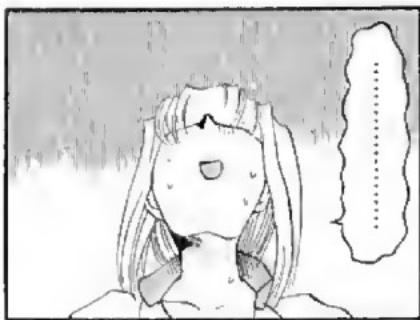
SIR!
LORD!
LORD
IL
PALAZ-
ZO!
!

I SPEAK IN
PARTICULAR
OF THE
PRACTICE OF
FOLLOWING
THE SALUTATION
"MERRY"
WITH THE NAME
OF A CRIMINAL THAT...

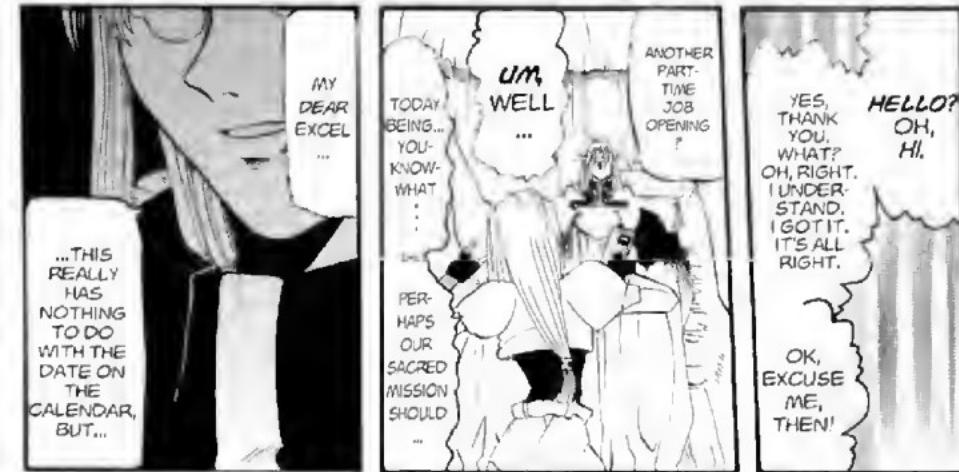


COULD YOU TELL US ABOUT WHAT WE ARE TO DO TODAY, SIR?







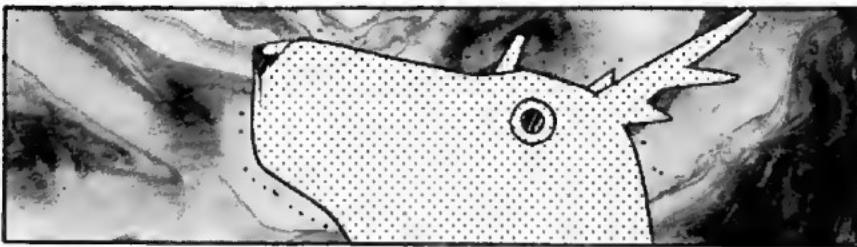




JUST LIKE TOMBRAIDER!















Heh



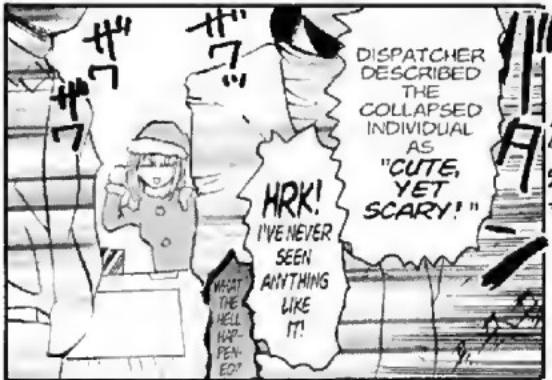
I GOT
THIS
INKLING...
THAT WE'LL
MEET
AGAIN...
SOME-
WHERE...
SOME-
TIME.





Could it be
she's fallen
victim to the
recent crime
wave?





OH.
BOY.

...



DO YOU HAVE
ANY IDEA WHAT
I WENT THROUGH
TO SCHEDULE
THE ROUNDS
SO THAT I
COULD BED
ALL THE NEW
NURSES?!

I'M
SORRY,
DOCTOR...
BUT
THERE
WAS NO
ONE ELSE
ON CALL...

DAMNIT!
WHY DO
WE HAVE
TO GET
A
TRAUMA
PATIENT
ON A DAY
LIKE
THIS?

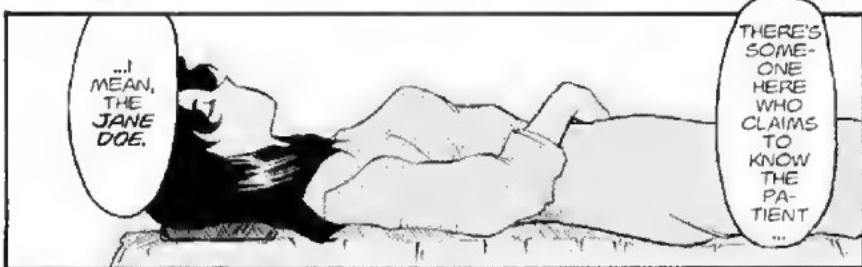
NO,
DOCTOR-
AND
I
REALLY
DON'T
WANT
TO
KNOW!

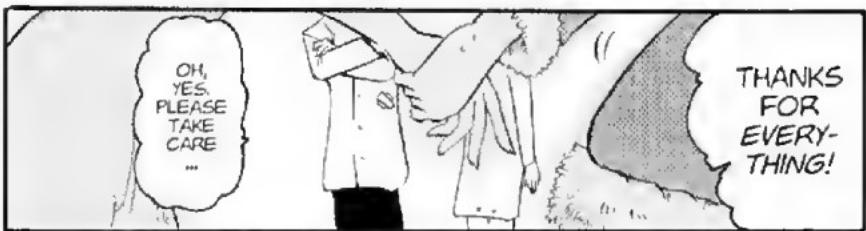


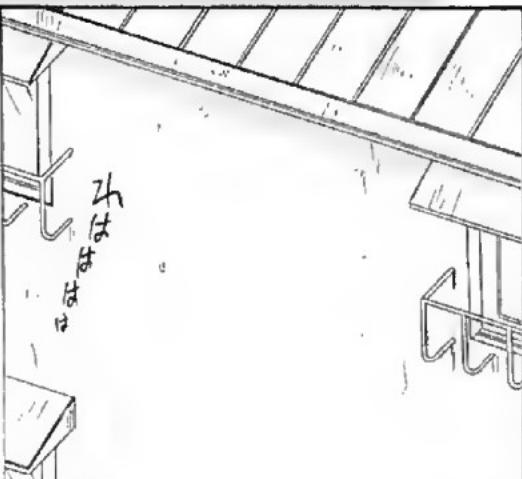


Thanks K. Senkawa, Gekidan Manji, Ch. 5

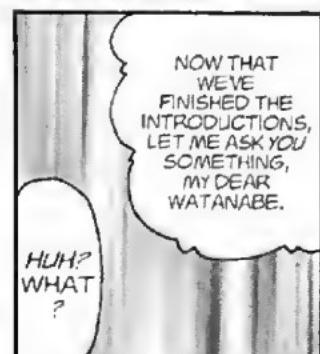


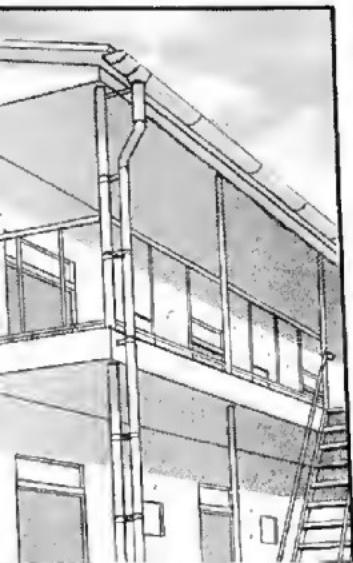




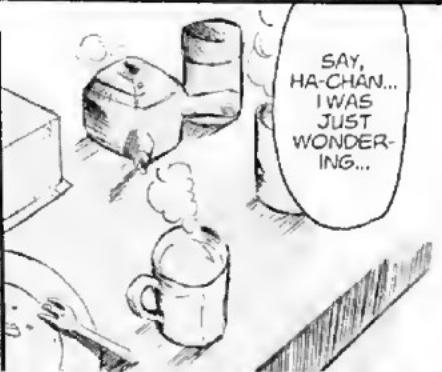














Featured Characters # (Whole Lot)

WATANABE TÖRU
渡辺 通



IWATA NORIKUNI
岩田紀國

SUMIYOSI DAIMARU
住吉大丸

Scenes from the Personal Life of

Rikdo



Koshi

Vol. ①

We Who Get Wrapped Up



We: Those Extraordinary



Goddamnit, do some work.

exact same age

DISCLAIMER:
WILL NOT ACTUALLY GO INTO SPACE

IN
AUGUST!
THE NEXT
VOLUME
OF
EXCEL
SAGA!



A MYSTERIOUS ORGANIZATION APPEARS BEFORE THE PATH OF ACROSS!

...and now, two ambitions are set...

VS

FOR A FATEFUL CONVERGENCE!

DISCLAIMER:
THERE WON'T BE ANY OF THIS EITHER

Look out
for it!
Keep your
eyes open!
Or at least
try to keep
them open,
okay?

...TO
OUR
FUTURE
!!!

Let's
run...



OUBLIETTE

Your *Excel Saga* bonus section!

Guide to *Excel Saga* 01's Sound Effects!

Most of Rikdo Koshi's original sound FX are left in their original Japanese in the Viz edition of *Excel Saga*, exceptions being handwritten dialogue and "drawn" notes that have the character of captions (for example, the graph on page 43). Sound FX are listed first with the literal Japanese reading of the sound, followed with how the sound might be "heard" as an English-language sound effect, then a description of what the sound effect represents. If there are different or multiple sound FX in the same panel, an extra number will be added to the index to show them apart. Remember all numbers are given in the original Japanese reading order: right-to-left.

Although these sounds are all listed as "FX," they are of two types: onomatopoeia (in Japanese, *giseigo*) where the writing is used in an attempt to imitate the actual sound of something happening, and mimesis (in Japanese, *gitaigo*) where the writing is used to attempt to convey rhetorically a state, mood, or condition. Whereas the first type of FX will invariably be portrayed with kana, the second may use kana and/or kanji. A good example of both types of FX in action can be seen on page 43, where the mimetic depiction of Mince's stress is alongside the onomatopoeic sound of her wheezing breath. Onomatopoeia notes: *Sound* refers to audible sounds being generated somehow. *Movement* refers to the physical movement, or lack of movement, of something: not audible or mostly not audible. *Depiction* refers to the psychological state of something or someone.

Note that at the risk of this manga appearing only 86% authentic, Mission 1 has retouched sound effects, whereas the rest of *Excel Saga* Vol. 01 is non-retouched. This is an experiment (in terror, perhaps); please contact *Oubliette* c/o Excel Saga, VIZ, LLC, P.O. Box 77064, San Francisco, CA, 94107 and let us know which way of doing it you like better. Huh-huh, I said "doing it."

GUIDE TO EXCEL SAGA 01's SOUND EFFECTS!

32-1	0/M	zzgUSHUShShShSH (sound, water gushing in at a tremendous pace)	44-1	0/M (white) KRASH (sound, something breaking)
33-1	0/M	vVISHSHISHSH (sound, water gushing out like a powerful shower head)	0/M (black) KSHMkkkk (sound, glass shattering)	
33-2	0/M	hPlashhLashPlash (sound, large flow of water, thrashing down)	0/M (black) rrRUF! rrRUFF? (sound, cute dog bark)	
33-3	0/M	phRR (sound, Excel blowing into decoy)	0/M kTRUD (sound, thud sound)	
33-4	0/M	phVLupVLupVLup (sound, water pouring down)	0/M kloop kloop (sound, the metal kettle moving about)	
34-1	0/M	blush, blush (depiction)	0/M kSHW (sound, things shattering apart as it falls down)	
35-1	0/M	spLash (sound, water)	0/M BANG (sound, something hitting)	
35-2	0/M (black)	zPLassh (sound, water)	0/M rrRRWFF? (sound, cute dog bark)	
35-3	0/M (white)	RUMPH! (depiction, Excel lunging out)	0/M yaff! (sound, cute dog whine)	
35-4	0/M (black)	zPLassh (sound, water)	0/M KSHW (sound, things shattering apart as it falls down)	
35-5	0/M (black)	RUMPH! (sound, stamping sound)	0/M rrRRWFF? (sound, cute dog bark)	
	0/M (white)	SHOCK	0/M yaff! (sound, cute dog whine)	
36-1	0/M	gplshh (sound, water sound)	0/M KSHW (sound, things shattering apart as it falls down)	
36-2	0/M	dingdingdingo (sound, alarm ring)	(white, above hand) KOLUNK (depiction, object rolling about)	
36-3	0/M	dingdingdingo (sound, alarm ring)	0/M black, under hand) grrrrpp (depiction, holding something tight)	
36-4	0/M	chr BING... (sound, alarm shut off)	0/M long thud bush crash (sound, fierce falling about)	
37-1	0/M	swing swing (depiction, rope and ominously swinging back and forth, like a noose)	0/M kCHM (sound, door opening)	
	0/M	hPlashhPlashhPlashh (sound, fluttering kicking motion against water)	0/M KTIMP KTIMP KTIMP KTIMP (depiction, striding strong, forceful motion)	
37-2	0/M	heh heh heh... (sound, Excel laughing but somewhat nervously)	0/M k-POW! (sound and depiction, thunderous punch)	
37-3	0/M	Abub Abub Abub (depiction, submerging)	0/M kTthuk (sound and depiction, a jabbing motion)	
	0/M	SHWISHWHISH (sound, water gushing in at a tremendous pace)	0/M KRMZ? (sound and depiction, something being broken or similar)	
37-4	0/M	SHWISHWHISHWHISH (sound, strong pouring rain)	0/M THUD (sound, heavy impact)	
37-5	0/M	zzzGUSHGUSHGUSH (sound, huge amount of water moving about)	0/M pringprinprinprin (sound, cute phone ring)	
38-1	0/M	hPLash SPLASH (sound, cutting through water)	0/M pringprinprinprin (sound, cute phone ring)	
38-2	0/M	zzZSHSHSHSH (sound, cutting through water)	0/M peep! (sound, electronic beep sound)	
38-3	0/M	skreech (sound, brake sound)	0/M kTRUD (sound, repeated hits)	
38-4	0/M	shleek (coming to stop in water)	0/M kLUNE (sound, impact)	
39-1	0/M	kloop (sound, mail going through flap)	0/M sLMashh (sound, something being mashed)	
39-2	0/M	shleakflackshleak (depiction, large object floating by)	0/M mNNN (depiction, sound sleeping)	
	0/M	phop phop (depiction, the state of objects floating down the river)	0/M pjjj (sound, electronic beep sound)	
39-3	0/M	yopl! yopl! yopl! (sound, cute barking)	0/M kANy kANy kANy (sound, metallic)	
39-4	0/M	mrr-hmm! (sound, murmuring speech)	0/M JSWIMP (sound and depiction, something moving after being hit)	
	0/M	FLINCH! (depiction, flinch)	0/M tank (sound, metallic tap)	
40-3	0/M (above)	yaff! yaff! yaff! (sound, cute dog bark)	0/M kANG kANG kANG (sound, metallic)	
	0/M (below)	drip drip (sound and depiction, water dropping)	0/M zzzSHHSHSHSHShhh (sound, strong pouring rain)	
40-4	0/M (below)	drip drip (sound and depiction, water dropping)	0/M ping ping ping ping ping! (sound and depiction, heavy doleful feeling)	
41-1	0/M	hPlashh suPLash (sound, cutting through water)	0/M vvvvmmmmssss (sound, ambient-large not very personable hall feel)	
41-2	0/M	zzZSHSHSHSH (sound, strong pouring rain)	0/M bbbbbbffffbb (sound, bubbling)	
41-3	0/M	zzzSHWISHWHISH (sound, strong pouring rain)	0/M (black, small) cASPLUCH (sound, bursting out)	
41-4	0/M	shish shishshish (sound, noisily being pushed away by water)	0/M shop (sound, water sound)	
42-1	0/M	TWNC! (depiction, fastening something tight or closing a grip on something)	0/M cough (sound, Excel coughing)	
42-2	0/M	SHWICH! (depiction, dramatic fastening something tight or closing a grip on something)	0/M SHAKE SHAKE SHAKE (movement, shaking head violently)	
42-3	0/M	zzZSHSHSHSH (sound, cutting through water)	0/M splutter splutter (depiction, water being flung off)	
42-4	0/M	(to left and right of Excel) hPlashh SuPLashh (sound, cutting through water)	0/M cough KAFF! (sound, Excel coughing)	
	0/M	cough (sound, Excel coughing)	0/M phhLUPphhLUPphhLUPphhLUP (sound, water pouring down)	
43-1	0/M	KTIMP (sound, door closing)	0/M splash (sound, water sound)	
43-2	0/M	STRESS	0/M splash (sound, water sound)	
43-3	0/M	wheee wheeee (sound, Mincie)	0/M GAS! (depiction and sound)	
43-4	0/M	rabbit rabbit (depiction, drying Minnie off with towel)	0/M zzzSHSHSHShhh (sound, strong pouring rain, but also water generally)	
43-5	0/M (above graph)	vvvvWWWW!! (depiction, line shooting up high)	0/M zzzSHSHSHShhh (sound, strong pouring rain)	
43-6	0/M (white)	KOLUNK	0/M (black) hPlashh suPLash (sound, cutting through water)	
	0/M (black)	shSHSH (depiction, dramatic presentation of shiny metallic object)	0/M (white) k-CLUNK (sound, something being activated)	
43-8	0/M	vvvRRRRPPP! (depiction, line shooting up high; fast)		

GUIDE TO EXCEL SAGA 01's SOUND EFFECTS!

50-1	O/M	zzZng <u>S</u> h <u>S</u> h <u>S</u> h <u>S</u> h <u>S</u> H (depiction, massive water flow)	69-2	O/M	THWAMM (sound, vibrating pole thrust into ground)
50-2	O/M	g <u>S</u> h <u>S</u> h <u>S</u> h <u>S</u> h <u>S</u> H	69-3	O/M	SHWOOD (movement, rapid dramatic movement)
50-3	O/M (white)	th <u>L</u> ASH s <u>L</u> ASH (sound, cutting through water/strong)	70-1	O/M (white)	THROW (sound)
50-4	O/M	zngsPRRRRRSHHHH (sound, massive flush)		O/M (black)	crunch (depiction, Minca getting squashed)
50-5	O/M	RRRRRRRR (sound, roaring sound)		O/M	gwack (movement, suddenly getting up)
51-1	O/M	twmp (sound, stamping sound)	70-3	O/M (tan)	vrrRRRRHHHH (sound, truck)
51-2	O/M	b <u>L</u> UGglugLUG... (sound, bubbling flush)		O/M	krakk! krakk! (sound, fire ringing)
	O/M	rrrrrrrrrr... (sound, last gurgling sound)		O/M	KTHUNK KTHUMP (sound, bumps that the truck is making)
51-4	O/M	zzzSHhchSHHHH (sound, strong pouring rain)	71-1	O/M	SHLUOMP (depiction and movement, Minca's head)
51-5	O/M	splAshhh sPlAshhh (sound, crashing waves)		O/M	KTHUNK KTHUMP (sound, bumps that the truck is making)
52-1	O/M (black)	chh <u>C</u> hchh <u>C</u> hchh <u>C</u> hchh <u>C</u> hchh <u>C</u> hchh (sound, heavy engine)		O/M	klank krank (something metallic being shook by the truck's motion)
	O/M (white)	KRSSHN KRSSHN (sound, cutting through water, strong)			vrrrrrrrrrrrrrrrr (sound, truck)
57-4	O/M	zzzSHING (depiction and movement, going into pose)	71-2	O/M	soooOWWWWWLLL (sound, mournful dog's howl)
57-5	O/M	FWOOHP (depiction and movement, going into pose, extra dramatic)	71-3	O/M	shikk shikk (sound, shaking)
59-1	O/M	SSSPUUSeesTT! (sound and movement, great gout of Hyatt's coughed up blood hitting the floor, dramatic)	72-2	O/M	kANG kANG kANG (sound, metallic stair climbing)
60-3	O/M (white)	pft pft (sound and depiction, tossing light objects)	72-4	O/M	wheeez (sound)
	O/M (black)	spitsh spitsh (sound, digging in small clumps)	73-1	O/M	kANG kANG (sound, metallic)
60-4	O/M	KFLOPT (sound, ground giving way)	73-2	O/M	klack klack (sound, walking on a hard surface)
61-4	O/M	dummm-duh-duh-duh-BUHHNMNM (Drapet refrain: sound and depiction, heavy chocolate feeling)	73-6	O/M	KTHUMP (sound, door closing)
62-5	O/M	gaep (sound)	74-2	O/M	wwoooooo (depiction, cold, "haunted" wind blowing through)
63-1	O/M	g <u>R</u> CHH (movement, suddenly getting up)	74-3	O/M	FSHH (depiction, light illumination)
63-2	O/M	he ha ha	75-2	O/M	vrrMMHM (sound, car)
63-3	O/M	KOFF KOFF (depiction and sound)	75-3	O/M	RRRMHHMM (sound, car)
	O/M	kwich	75-4	O/M	trumba trumba (depiction)
63-4	O/M	g <u>R</u> PPP (depiction, tying off her arm)	76-4	O/M	JOLT (depiction)
63-5	O/M (white)	pshtttttt (depiction, Intravenous injection of hard drugs)	76-5	O/M	beb-DUP beb-DUP (sound, panicked heartbeat)
	O/M (black)	whhhh (depiction)	77-1	O/M	weoooooo (depiction, a cold wind in the night)
63-5	O/M (black)	whhhh (depiction)	77-2	O/M	whiih-h-h-h-ay!! (sound, horse's neigh)
64-3	O/M	sPAZ sPAZ (depiction, violent shaking)	77-3	O/M	tink (depiction and movement, reacting to stimuli)
64-3	O/M	WHEEEZ (sound)	77-4	O/M	Hyp! Hyp!! (sound, cute barking)
	O/M	WHEEEZE (sound)		O/M	kranch kranch (sound, abrasive drag, shoes crunching on gravel)
64-4	O/M	futter (depiction, faltering)	77-7	O/M	neigh? (sound, horse)
	O/M	wbb (depiction)	78-1	O/M	whinny (sound, horse's neigh)
64-5	O/M	DRGGg DRGGg DRGGg (depiction, somebody dragging themselves on the floor)	78-2	O/M	KlaplaLup KlaplaLup (sound, horse's hooves, running)
65-1	O/M	thing (sound, door closing)	78-3	O/M	KlaplaLup KlaplaLup (sound, horse's hooves, running)
65-2	O/M	shhh (sound, rustling paper)	78-4	O/M	swing (sound, arrows being shot)
65-5	O/M (white)	W <u>COO</u> COO <u>COO</u> (sound, siren)	78-7	O/M	twing (sound, arrows being shot)
	O/M	(black, below white) EEEEEE EEEEEE EEEEEE (different siren)	79-1	O/M	KREEEK (sound, bowstring going taunt)
	O/M (white)	W <u>COO</u> COO <u>COO</u> (sound, siren)	79-2	O/M	THWOSK (sound, arrows being shot)
	O/M	(black, below white) EEEEEE EEEEEE EEEEEE (different siren)	79-3	O/M	KlaplaLup KlaplaLup (sound, horse's hooves, running)
	O/M	right (of tower) krankkk (sound of flames)	79-4	O/M	KlaplaLup KlaplaLup (sound, horse's hooves, running)
	O/M	right (of tower) krankkk (sound of flames)	79-5	O/M	ch-chik (sound and depiction, lots of loose small objects, pills)
	O/M	(left of tower) kaBOOM (sound, explosion)	80-1	O/M	glug (sound)
66-2	O/M (black)	rrRDRRrr (sound)	80-2	O/M	KCHING tkk (sound, light cord)
66-2	O/M (white)	YAAAAAAA (moh rear)	80-2	O/M	fwump (depiction, hitting the sack)
66-3	O/M	rrRDRRrr (sound)	81-2	O/M	chink link (sound and depiction, lots of loose small objects)
	O/M	ThHUO ThHUO ThHUO ThHUO (sound, somebody running, very nicely)	81-5	O/M	ktomp (sound, putting up)
66-4	O/M (black)	stomp (movement, body posture)		O/M	th <u>L</u> AKH th <u>L</u> AKH th <u>L</u> AKK (sound and depiction, moving things about)
	O/M (white)	ksCHAK (sound, gun being loaded about in hand)	82-3	O/M	KCHAK (sound, opening small metal flap)
	O/M (black)	ksCHAK (sound, guns being loaded)	83-2	O/M	wobbl wobbl (depiction, faltering about, dozing off)
67-1	O/M	YAAAAAAA (sound)			zzzzzzz
67-1	O/M	ThHUO ThHUO ThHUO ThHUO ThHUO (sound, somebody running, very nicely)	83-3	O/M	wobbl wobbl (depiction, faltering about, dozing off)
67-2	O/M	yaaaa (sound)			upper section first KTHUBO (sound)
67-4	O/M	DASH (depiction)			THWNCH (sound and depiction, a jolting motion)
68-1	O/M	rrrrRUFF! RUFF! RUFF! (sound, Minca barking)			KTHWAK (sound)
68-1	O/M	THMPA THMPA THMPA THMPA (sound, somebody running, very nicely)			CRUNCH (sound, crunching)
68-3	O/M (white)	ThHUO ThHUO ThHUO ThHUO ThHUO (sound, somebody running, very nicely)			KRAKK (sound, more pain)
68-4	O/M	THMPA THMPA THMPA THMPA (sound, somebody running, noisy)	85-1	O/M	zzzzzzzz
					waaaaa
					wheeee wheeee

GUIDE TO EXCEL SAGA 01's SOUND EFFECTS!

GUIDE TO EXCEL SAGA 01's SOUND EFFECTS!

114-3	S/M	piaCHWAP (sound of grabbing the lip of a pool getting out—if you can think of a better one, please go ahead)	131-3	D/M	KAHW cash ooooh KAHW KAHW (wheeling sound)
115-1	S/M	pHWHWP (depiction, papers entering into panel and stopping movement)	131-5	D/M	KKKRRRRRRR (sound of roaring flames)
115-2	S/M	FWHWPP FWUWHP (sound, clothing being flapped about)	132-1	D/M (large)	Imp (depiction)
115-3	S/M	fidget fidget fidget (depiction, anxiously getting dressed while listening to Il Palazzo)	132-1	D/M (large)	splDOSSH (sound, liquid inside)
115-4	S/M	suSHING (depiction and movement, going into pose)	132-1	D/M (small)	puishish (sound, liquid biting something)
	S/M	THONGG (depiction and movement, holding pose after movement)	132-2	D/M	smolder (sound and depiction)
116-1	S/M	chirp (sound, repeat as much as will fit into area)	132-4	D/M	Gur laff RRRAARR (sound, fire bursting out)
116-4	S/M	pHWFAP (depiction, papers entering into panel and stopping movement)	132-4	D/M	FHWHOMP KKKRRR (sound, reinforcement of fire's power)
117-3	S/M	huff puff wheeez wheeez (sound)	133-1	D/M	RRRRRRRR (sound, reinforcement of fire's power)
118-2	S/M	hump humpfifit (sound)	133-2	D/M	KRKKL ROARR (sound, fire burning out)
118-3	S/M	grik (depiction, fastening something tight or closing a grip on something)	133-4	D/M	kaZING! (depiction and movement, going into pose, extra dramatic!)
	S/M	grappikk (depiction)	133-5	D/M (upper)	woodoooo woodoooo (Excel making "the truck" siren noise)
118-4	S/M	grappa (depiction)	133-5	D/M (lower)	kkREEEK kkREEEK (sound, cart pulling sounds)
	S/M	grappa (depiction)	133-4	D/M (upper)	woooooooooo (sound, Excel's siren irritation)
118-5	S/M	grapp (depiction)	133-4	D/M (middle)	klang kleng kleng (sound, Excel making bell noises)
	S/M	grapp (depiction)	133-4	D/M (lower)	wegi! weggi! (sound, Excel making radio squawking noise)
	S/M	grappikk (depiction)	133-4	D/M (farthest bottom)	kkkREEK kkREEK kkkREEK kkREEK (sound, cart pulling sounds)
	S/M	GRKK (depiction)	137-4	D/M	wheeez (sound)
119-1	S/M	pHWHWMP (depiction, combination of pitt (light load) and THWHIMP (depiction snapping out against side of apartment))	137-4	D/M	wheeezeeee (sound)
119-2	S/M	skKKRPP skKKRPP skKKRPP (dragging sound)	139-2	D/M	KKKK (sound, shoes sounds)
119-5	S/M	GRPP (depiction)	139-3	D/M	(near Excel's feet) pITTAP pITTAP (sound, light tapping sounds, adjusting her feet in her shoes)
	S/M	wooo000000	139-3	D/M	(near Hyatt's face) cough cough (sound)
123-3	S/M	gaspl (depiction)	139-4	D/M	KOFF (sound)
123-4	S/M	suSHING (depiction and movement, going into pose)	139-5	D/M	SLAMM! (sound)
124-2	S/M	geep! (depiction)	141-1	D/M	pwii (sound, rustling paper)
124-6	S/M	DASH (movement)	141-2	D/M	He ha ha (dialog)
125-1	S/M	thTHIMP thTHIMP (depiction, walking, somewhat wobbly and uncertain, like a young child)	141-5	D/M	YANK (movement)
126-2	S/M	KARACKX (sound, components being dropped)	142-1	D/M	KECHUNK (sound, trap door opening)
126-4	S/M	skKKRPP skKKRPP skKKRPP (sound, heavy dragging him off, heels dug in)	143-3	D/M	UHHH... (dialog)
126-5	S/M	krook krook (squeaky wheels of Excel's cart)	144-1	D/M	wheeez huff puff huff! (sounds)
	S/M	skKKRPP skKKRPP skKKRPP (sound)	144-2	D/M	cough huff KOFF (sounds)
126-4	S/M	krook krook krook (sound)	144-3	D/M	pitter patter (sound, walking)
127-1	S/M	wheeez wheeez wheeez (sound)	145-2	D/M	peTINK (depiction and movement, reacting to stimuli)
127-4	S/M	sSHINGg (depiction)	145-3	D/M	wheeez (sound)
128-3	S/M	RSSSTL RSSSTL (depiction)	145-4	D/M	cough huff cough huff (sounds)
128-6	S/M	SHINGy (depiction and sound, Excel making a "zeroing in" sound out loud)	145-5	D/M	knack (depiction)
	S/M	thimp... (depiction, causally sticking glass in place)	145-6	D/M	(upper left) flinch (depiction)
129-1	S/M	ssssssss (sound)	145-6	D/M	huff wheeez (sounds)
129-4	S/M	rustl rustl (sound)	145-7	D/M	wihlline (sound, Mince is worried about poor Hyatt)
	S/M	klapOP (sound, opening a wood box)	146-1	D/M	wheeez huff! (sound)
129-8	S/M	one..two..three..(lifting up cart)	146-1	D/M	GRPP (depiction)
129-9	S/M	twirl (movement)	146-2	D/M	THRASH KICK JERK FLAIL (sound and depiction, Mince's desperate trying to break free)
130-1	S/M	ShnPP Krakle (sound)	146-2	D/M	wihhhooooowwww!!!! (sound, loud scream like whine)
130-3	S/M	wHOOW krkk! (sound, reinforcement of fire's power)	146-3	D/M	skkkAK (sound, rumbling opening sound)
131-1	S/M	DASH (depiction and movement)	146-3	D/M	(used in Sumiyoshi's foot) creesak (sound)
131-2	S/M	(kara, white, far upper and lower right) FWHAPP	147-2	D/M	buff wheeez puff (sounds)
	S/M	FWHAPP (movement, flapping clothing—only fanning the flames)	147-3	D/M	wheeez wheeezz (sounds)
	S/M	(hiragana, white, middle) heeYAH! heeYAH! heeYAH!	147-4	D/M	rustl rustl (sounds)
	(sound, Excel dialog)	147-4	D/M	(below Watanabe) cuff-koff (sounds)	
	S/M	(kara, white, left) whhWHAPP (movement, flapping clothing)	147-5	D/M	too! (depiction)
	S/M	(kara, black, far left) MS&Ar krkk! rrRoaaRR (flames, growing)	147-5	D/M	wheeez (sound)
			147-6	D/M	wheeez (sound)
			147-6	D/M	wheeez (sound)
			147-6	D/M	KOFF (sound)
			147-6	D/M	GRAPP (grabbing depiction)
			147-6	D/M	cough (sound)
			147-5	D/M	COUGH KAUFF (sound)
			147-5	D/M	hh-WHEEZE hh-WHEEZE (sound)
			148-1	D/M	slidKKR (sound, rumbling opening sound)
			148-2	D/M	KTIMP (sound, closing sliding door)

GUIDE TO EXCEL SAGA 01's SOUND EFFECTS!

148-2	FX	KOFF (sound)	167-5	FX	rssdf (sound)
148-3	FX	cough (sound)	168-4	FX	wwwHANK (sound, bloody spewing cough)
	FX	cough (sound)	168-5	FX	SPLUSH! (sound and movement, blood splashing)
148-4	FX	kCHAK (sound, door knob turning)	168-6	FX	THIMP-A THIMP-A THIMP-A THIMP-A (sound, forceful walking away)
148-5	FX	AWWWHKKK HAKKK HAWWKK (sounds)	169-4	FX	kCHAN kCHAN kCHAN (bottles rustling in bag)
149-3	FX	zzzZSHING (depiction and movement, going into pose)	169-5	FX	flower right! rustle (sound)
	FX	flinch (alarmed reaction)		FX	sSHingG (depiction and movement, going into pose)
150-2	FX	root (digging in pocket)	170-2	FX	LEAN (depiction, edging ever closer toward someone)
150-3	FX	puffpuffpuffpuff (sound and depiction, putting down her pockets for her money pack in fast succession)	170-4	FX	Ha ha ha ha (sound, dialog, dry laughter)
151-2	FX	SHOO! (depiction and movement)	171-3	FX	klBlam BLAM RATAKATA (sound, gunfire)
	FX	flinch (alarmed reaction)	171-4	FX	patting kUPING SPANG MPING (sound, bullets ricochet off wall)
152-2	FX	plod plod (depiction and movement, walking with no energy)	171-5	FX	klKLAK CLANK kLAK kLAK CLANK kLAK (clashing swords)
152-5	FX	Impa Impa (depiction, walking deliberately)	172-2	FX	rustle (sound)
	FX	twirl (movement)	172-5	FX	kCHAN (sound, change)
152-6	FX	GASP (depiction)	173-3	FX	GASP (depiction)
152-7	FX	nod (movement)	174-1	FX	wwwEEEEE wwwEEEE (sound, approaching sound of sirens)
	FX	wwwooOOSH (movement)	174-2	FX	kTHIMP (sound, door closing)
153-1	FX	POOF (hi-speed arrival)		FX	TMF TMF TMF (sound, running)
	FX	sskkkRACK (rumbling opening sound of slide door)		FX	rhubarb rhubarb rhubarb (depiction, crowd murmuring about)
153-4	FX	wwwOOOOOooooo (depiction, cold wind blowing through)	174-3	FX	kCHAN (sound, mechanical)
154-2	FX	kThump (sound, door closing)		FX	KLANK (sound, mechanical)
154-4	FX	fwnch (movement, coming free from hand)	174-4	FX	(small, near middle of panel) murmur murmur
154-6	FX	Let's see (sound, dialog)		FX	(depiction, crowd murmuring about)
155-6	FX	hugg (depiction)	174-5	FX	(bottom) kCHAN (sound, mechanical)
155-7	FX	kyueen! kyueen! (sound, cute whine)	174-6	FX	buhWheeEEEEE (sound, siren starting up)
155-6	FX	twitch (movement)		FX	VEEP YOOP VEEP YOOP (sound, electronic horns)
155-1	FX	thWUMP (movement)	175-4	FX	wwwRRRRMM (sound, driving away)
155-2	FX	labDUP labDUP labDUP (sound, heart beat)	175-5	FX	THAK THAK THAK (sound, forceful walking)
155-4	FX	Oh, my..... (sound, dialog)		FX	kTHAK kTHAK kTHAK kTHAK kTHAK (sound, forceful walking)
155-5	FX	bubblie toll trouble (sound, boiling, popping, steaming)	176-1	FX	THAK THAK (sound, forceful walking)
155-5	FX	wheeeeee (sound)	176-2	FX	kWHAMM (sound, door)
155-6	FX	wheeeeee (sound)	176-3	FX	harumph! (depiction, excited exhale through nose)
157-1	FX	kCHAN SHINNG (sound, bells and etc.)	177-4	FX	(depiction above head) YOU CAN'T SEE IT BUT HIS EYES ARE WIDENING
157-2	FX	hahPOWPOWPOWPOW (sound of holiday crackers going off)	178-1	FX	kchak (sound, mechanical, opening door)
157-4	FX	kCHAN SHINNG (sound, bells and etc.)	178-2	FX	sSHingG! (depiction and movement, going into pose)
157-5	FX	kCHAN (sound, bells and etc.)	179-2	FX	sob (sound, dialog)
160-3	FX	hahhh hahhh (sound)	179-3	FX	kRack (sound of Dr. Iwata getting elbowed)
160-4	FX	chatter chatter (depiction)	180-1	FX	(behind Excel) HOW? WHAT THE HELL?
	FX	(on Excel's head) Oh, man...		FX	THIMP THIMP THIMP (movement, walking fast)
161-1	FX	DDDRRRMM (sound, drum flourish)	100-4	FX	Waaa ha ha ha!
161-2	FX	FWUMP (Deslok-like settling of the cape)	100-5	FX	plub plub blub blubbubb (sound, pouring)
162-5	FX	Umph! Umph! (sound, dialog)	101-3	FX	SIGH (depiction and sound)
163-1	FX	sshNIP sshNIP (movement, looking about)	102-1	FX	Jumpf! (sound, dialog)
163-5	FX	zzzZSHING (depiction and movement, going into pose)	102-2	FX	SHIMP (depiction and movement, going into pose)
164-1	FX	aww (depiction, in awe with Il Palazzo said)		FX	HAW HAW HAW (sound, dialog)
164-4	FX	sSHingG! (depiction and movement, going into pose)		FX	What a maaaa! (sound, dialog)
164-4	FX	K-SWANG (depiction and movement, going into pose, extra dramatic)	103-4	FX	heh heh-heh (sound, dialog)
	FX	shSHING (depiction and movement, going into pose)	104-6	FX	GAZE (depiction)
165-1	FX	(sound, cute phone ring)	104-7	FX	kTHIMP (sound, door)
165-2	FX	diddle-dee-dee (sound, cell phone ring—note: new one from Mission 1)		FX	OBSERVE
	FX	diddley-dee-dee (sound, cell phone ring)	106-1	FX	wwwMMMHM (depiction, rising presence)
165-3	FX	dee-dee-diddley-dee (sound, cell phone ring)	106-4	FX	VVVVMMHM (depiction, dramatic forcefulness)
165-4	FX	beBEEP (sound, beeping sound made as button is pressed to connect the phone)	108-2	FX	shove (depiction, charging ever closer toward someone)
165-8	FX	phew! (sound, dialog)	108-4	FX	SHOCK! (depiction)
166-1	FX	FX (black, right) gGRUGH gGRUGH (sound, crocodile sounds, bark like)		FX	Imp Imp Imp Imp (sound, somebody running, noisy)
	FX (tone)	CROOOOOLES—! CROOOOOLES—! (sound, dialog)	108-7	FX	klakklakklak (sound, pushing buttons)
	FX	(black, left) ggGRUGHgg (sound, crocodile, threatening exhale)	108-8	FX	klakklakklak (sound, pushing buttons)
167-4	FX	shdr shdr shiver (shivering—not from fear but impending physical collapse!)	108-9	FX	chirp chirp (sound, birds)
			109-1	FX	ssSHING (depiction and movement, going into pose)
			109-3	FX	BASH! (movement)

GUIDE TO EXCEL SAGA 01'S SOUND EFFECTS!

FOOTNOTES

Written by translator Dan Kanemitsu
With additions by editor Carl Gustav Horn

11-1: The technical translation of their name is "Ideology Realization Organization Across." The editor asks you to compare ACROSS's HQ with that of Fukuoka's actual ACROS (Asian CrossReads Over the Sea) building: http://www.acros.or.jp/english/04_acros.html I suppose this is equivalent to an organization trying to take over New York City calling itself "Javits" or one trying to conquer San Francisco, "Moscone."

23-2-1: This is an excerpt from the poetry of famous Japanese poet Ozaki Hosai (1885-1926). Stone Bridge Press, already known for books on anime and manga, publishes Ozaki in translation: <http://www.stonebridge.com/bigsky/bigsky.html>

23-4: The original Japanese pun here was between two words said the same but with different kanji readings: *seifuku*, "uniform," and *seifuku*, "conquest."

34-1-1: "Dozaemon" is a proper noun, but is mere commonly used to refer to dead bodies floating in water. Dozaemon was a very fat Sumo wrestler, so fat that people started to use his name to refer to the balloonized-up waterborne bodies, and eventually, his name came to represent all waterborne dead bodies. The Edo period was from 1603-1868; you know, like in *Lone Wolf and Cub*.

38-5: In the Japanese text, there is a distinction of what kind of flood. In Japan, how much a house has submerged is a way of describing the magnitude of a floods. Since Japanese homes rarely have basements, most floors of houses are elevated off the ground. When the water level is below the floor, it is referred to as *yukashita shinsui*, "below floor water seepage" but when the water level goes above the floor, it is referred to as *yukae shinsui*, "above floor water seepage." Original text "This is mere like a flood than a some above floor water seepage."

39-2: In the original, Excel refers not to the Co., but to the keroyon frog mascot seen in front of many pharmacies in Japan. But since of the two floating figures, the plastic fried chicken magnate is more familiar to Americans, the editor decided to switch the object of her comment.

39-5 In the original text, the joke works by using two different readings of the same kanji combination: *seibutsu*, "living thing," and *namamono*, "uncooked food".

53-1-2 The text below the panel is an obscure reference that only the people who actually worked on the manga are said to understand.

54-2: The Japanese name means "Maritime Safety Agency," but the official government translation in English is "Japan Coast Guard." More Orwellian is the difference between the official translation, "Immigration Bureau," which is called in Japanese the "Border Control Bureau."

67-2: Original theme, "The Song Of The Defenders." This is a reference based on a Japanese movie, *Hill 203*. The movie depicts the futile but courageous charge of Japanese troops in the Russo-Japanese War. Japanese soldiers were slaughtered trying to take this hill from the Tzarist Russian troops. "The Charge Of The Light Brigade" seemed to the editor a change very true in spirit to the original, but one more likely to make the joke work for Western readers.

68-1-4: Original text used the name, Pochi, which is a generic dog name in Japan, and the heroine of Geinax's computer game *Animal Magnetism: Pochi no Daisuki*, for which Tomoko Saito did the character designs. You see people cos-playing as Pochi these days.

92-5-1: The original text included a reference to dried seaweed, commonly used for various types of Japanese cooking, as well as to the lotus seed, which is famous in Asia for being very resilient, enough that it can be dried and left out in the open for hundreds of years, but then return it into wet dirt, and it can sprout. The editor felt a reference to "sea monkeys," recently revived by *South Park*, would make the joke work better; also, sea monkeys have a long and proud association with comics in America.

GUIDE TO EXCEL SAGA 01'S SOUND EFFECTS!

97-5: NHK is the Japanese version of the BBC. Each year, these stations "request" that the individual viewer "faithfully carry out the duty as a viewer and a citizen" and pay a certain fee each year. The basic system is you pay a certain amount for each household. If you don't have a TV, you don't have to pay. This later part will come clear in the next episode.

102-2-2: *Ohigan* or *higan*, is the time of the year in Japan when the dead are thought to return to their houses and stay with their remaining relatives for a while. This usually takes place in mid-August.

105-3-2: The original Japanese pun here was between two words said the same but with different kanji readings: *enyo*, "glory," and *eiyo*, "nutrition."

105-7-3: As above; the pun was between *shoumi*, "actual weight," and *shoumi*, "date to be eaten by." The editor came up with the English version in this case.

116: Also known as the Camel Cricket. Japanese name *kamado uma*. Common name: *Beniyokorogi* (Bathroom Cricket). Full scientific name of Cave Cricket *Arthropoda Insecta Orthoptera Saltatoria Ceuthophilus*.

120-1: Original line was a pun on *chikush(o)* as in livestock animal and *chikush(o)* as in the applicative, i.e. Damn it! I think this English phrasing captures the dual nuance of the original text fairly well.

122-3-1: Sumiyoshi speaks in the original manga in the distinct Okayama-area accent of Japan. Whereas the editor, working on *Neon Genesis Evangelion*, decided to render Toji's Kansai accent as a sort of Brooklynesque (on the advice of a person from Kansai who had lived in New York City), the translator of *Excel Saga* looks to regional equivalents in Britain as opposed to the United States. He suggested a "Northern England" feel for Okayama; the editor then rendered Sumiyoshi's dialogue according to Tyneside's silver-tongued cavalier in the great U.K. magazine *Viz* (no relation to VIZ, LLC). As you will see, though, Sumiyoshi, even if he does speak with the tongue of Sid the Sexist and Biff Bacon, is himself a nice, decent guy. Note that although the story takes place in Fukuoka prefecture, nearly everyone in *Excel Saga* talks in a standard Tokyo dialect with some local Fukuoka sayings sneaking in, here and there.

129-3: A 16 bit computer for children built by Tomy of Japan, first introduced in 1982 as the *Pyu-ta* but later exported to the US as the Tomy Tutor. Featured the Texas Instrument's 16 bit TMS9995 CPU, Basic ROM, game cartridge interface system, and standard audio tape save function. Very obscure and short lived system that is fondly remembered by some.

129-5: Bad pun. Original *Mariko yakedo*. The first part barely rhymes with the last part.

133-6: *Hansho* is a bronze bell that was rung in times of emergency. There is no equivalent in the US (since church bells are rarely rung in case of emergencies anymore, I'm not sure if there is any way around this.)

135-1-2: The editor thinks this description of the monitor is technically inaccurate on purpose. Feel free to write in on this one.

137-3-1: Japan has a national health plan, so Excel is referring to her government benefits. But don't let that fool you into supporting replacing the generous, compassionate, bureaucracy-free care you receive from your private HMO with another government agency!

148-5-2: *Tamagozake* (egg and sake) is considered to be an effective cold remedy by some. It's a traditional/joke thing that gets passed down from generation to generation. More of a joke than anything else.

175-5-1: This *Blackjack*-lookin' quack is actually Norikuni Iwata's cousin, Dr. Sekifumi Iwata. For the purposes of this translation, Sekifumi will be referred to as Dr. Iwata. There are two more Iwatas who will show up later in *Excel Saga*.

184-6-1: Classic subversive narrative device. By employing a Chinese character with a specific meaning as an enigmatopeelia, it produces an chuckle for its inappropriateness and bold non-diegetic delivery. Yeah!

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